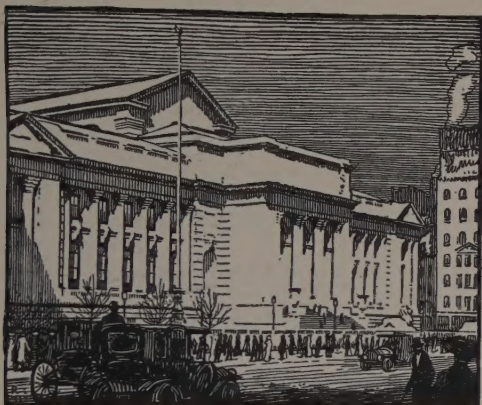
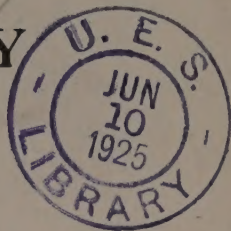


BULLETIN
OF THE
NEW YORK PUBLIC LIBRARY

ASTOR, LENOX AND TILDEN FOUNDATIONS



MAY, 1925

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1925

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THE ROBINSON LOCKE DRAMATIC COLLECTION*

OVER a long period of years The New York Public Library has been intensely interested in the drama and everything connected with it. From the time, almost one hundred years ago, when young James Lenox bought his first Shakespeare quarto and folio, to the present day, printed and manuscript plays have been added to the Library's collection in a steady stream, until fully a hundred drawers in the public catalogue are required for the card record of this material. In the related fields of dramatic biography, histories of the theatre and studies of its social relations, costume and mechanism of the stage, books have been bought as extensively as funds and opportunities permitted.

The problem of books has been comparatively simple. However, in fields where the Library comes into competition with a "collector" the public institution is almost inevitably doomed to defeat. In the securing of such important documentary material as play-bills, programs, portraits, and similar items, the "collector" (as distinguished from the "institution"), acting for himself and with full command of his financial resources, has naturally a great advantage. The Library is able to secure only the material that the collector does not want. This means, of course, that the purchases of the Library are far from systematic or adequate. In such fields the institution must rely on the interest and good will of the collector. Hence, the instances where collectors have given to the Library the fruits of their efforts are a source of great encouragement.

One of these gifts was the collection of prompt books gathered by George Beck during a long and honorable life on the stage. (A catalogue of the collection was printed by the Library in its *Bulletin* for February, 1906.) Then, too, the continued interest shown by such friends as Frank Wiltach and Roy Day, who have been making their contributions for many years, is

* Exhibited at The New York Public Library, May 13 to September 30, 1925.

gratifying in itself, and arouses hopes of similarly welcome gifts from other sources.

The largest addition of this kind in recent years is the collection of dramatic scrapbooks brought together by the late Robinson Locke. This collection represents a lifetime devotion to the stage by a man of unusually interesting character. Mr. Locke took over from his father, David Ross Locke, the "Petroleum V. Nasby" who played so important a part in the life of the nation during the Civil War, the newspaper he had founded — the *Toledo Blade*. This paper he continued as one of the important organs of opinion in the region of the Great Lakes, taking for his own particular realm the dramatic criticism in addition to general supervision and editorial work. For years, "Rodney Lee" was signed to the dramatic comments in the *Blade*, Locke having chosen the nom-de-plume to allow himself greater freedom. In connection with this work he kept a file of his own writings and of the comments and criticism of fellow critics. A special clerk was soon required to care for these clippings, and before long several people were needed. The growth of the collection is told in detail by Mrs. Locke's story, appended hereto. Its character is best indicated by the notes descriptive of the selection made for the exhibition on the New York stage of the period of 1860-1920. Its size and extent are indicated by the list, likewise appended, of artists to whom bound volumes have been devoted; also by the statement that there are between four and five thousand folders or envelopes filled with material for additional bound volumes.

Naturally, it is with great pleasure that the Library puts on view this selection. Unfortunately, however, the Library can, with its own funds, do no more than receive the collection and make it available for the students who come to use its material. If special funds were at hand, the work could be carried on from the point where it stopped, with the death of Mr. Locke. With special funds, other important developments might be made in the whole field of stage and drama.

HOW THE COLLECTION DEVELOPED

BY MABEL DUNHAM LOCKE

MR. LOCKE for many years saved programs as many of us do, to refresh memory or settle disputes. In the early nineties, he decided to do the dramatic reviews for the *Toledo Blade* and desiring to gauge their merit without prejudice he took the pen name of Rodney Lee.

Late in 1895 the very beautiful Valentine Theatre in Toledo was opened with Joseph Jefferson in "Rip Van Winkle" as the attraction. From this date, Mr. Locke's reviews appeared regularly in his paper, and he also began a history of the Valentine Theatre. A scrapbook, containing programs, portraits, and all the reviews from Toledo papers was kept, a volume for each year. To make this record more valuable and useful, a card index was begun. Each play, the author or authors, librettist or composer, musical director,

and the entire cast were listed on individual cards. The cards of persons were kept up to date, and each successive appearance in Toledo duly recorded.

These files being of local interest were bequeathed to the *Toledo Blade* Company.

When the Toledo Newsboys Association built the Auditorium as part of their building and leased it for theatrical purposes, Mr. Locke began a similar record, and the work on that is still being kept up to date, as that is the only first class theatre in Toledo at present. The Valentine was taken over some years ago by moving picture interests.

Shortly after the Valentine had opened, Mr. Locke realized the value of reading critical opinions of the older and more established reviewers of that time, and so "the archives," as he loved to call his collection, were started. A serious hobby at first, the material soon accumulated so rapidly that he could not spare the time to clip and file the mass culled daily from exchanges from all over the country. An assistant was engaged, and Mr. Locke gave some time to the work, still looking upon it as a recreation and a hobby.

In the early century, scores of magazines were being published that filled their pages with likenesses of stage favorites and columns of anecdotes appeared in monthly, weekly and daily publications. The Sunday issues of the *Trail* carried pages of such material. The belief may have been that these features aided the sale of the papers or magazines, for the press agents of that period were able to secure any amount of space for nothing. A popular favorite was pictured or written of almost daily, according to the degree of imagination possessed by his or her paid press agent. This easily obtainable matter added hundreds of clippings and printed portraits to the archives each week. Newspaper space is not given away to-day as it was then.

In a few years after the employment of his assistant the first pasted scrap-books were made and from that time Mr. Locke regarded his collection more as a business than a mere pleasure. Being a book lover and collector, he found much material pertaining to the drama advertised for sale in catalogues from time to time, and he would attend the sales or commission an agent to do so. At a sale in Libbie's in Boston of the collection of a Mr. J. M. Brown of Malden, Mass., Mr. Locke secured many of his most cherished and valuable souvenirs. It was in this assortment of material that he found a letter from Edwin Booth, written to a Rev. Dr. Eridell, in which Mr. Booth gave his life history in a brief way. The original letter was bequeathed by Mr. Locke to The Players' Club of New York, and a photographic copy sent by Mrs. Locke to The New York Public Library.

The importance of the dramatic library as a reference bureau was soon recognized, and the press representatives were always welcome to use the files or the desired information was sent to them. The files contained several thousand names, and all branches of the amusement field were represented. The moving picture stars and notables were added as the industry grew in importance and promised to be a lasting factor in entertainment enterprises.

For many years before Mr. Locke's death, every artist in either the musical or dramatic profession who visited Toledo, was graciously received by him and shown the collection and the method of compilation was explained to them. At these times the bound volumes were autographed, and in nearly every instance an autographed portrait was gratefully added as an expression of appreciation. In a very short time, the walls above the cases held valuable souvenirs of Irving, Terry, Mansfield, Marlowe, Sothorn, the Drews, the Barrymores, Mantell, Melba, Caruso, the De Reszkes, Kubelik, Paderewski, Damrosch, Farrar, Nordica, Eames, Patti, and hundreds of others. In 1917, Mr. Locke acquired through the sale of Evert Jansen Wendell's collection many valuable and rare programs and portraits, including much data considerably more than one hundred years old.

About seven years ago, Mr. Locke took the formal action necessary to assure The New York Public Library of the ultimate possession of The Robinson Locke Collection of Dramatic Scrapbooks. In giving the collection to the New York Library, Mr. Locke's intention was as expressed in his Last Testament, —

"I give and bequeath the collection of dramatic scrapbooks of which I may die possessed, other than the Valentine Theatre Scrap Books relating to the history of the stage in Toledo, above described, to the New York Public Library, where they will be available to the greatest number of students. I request my Executors hereinafter named, to make up any unbound volumes of said dramatic scrap books in manner similar to those now bound, so that the records may be complete as possible."

From that time, it became even a more profound ambition of his to make these records as complete and authentic as possible. At times three or four assistants were engaged in the work, with Mrs. Louise V. Pond, who made the bound volumes, superintending their efforts in clipping, classifying and filing the items. Since Mr. Locke's death in 1920, Mrs. Pond has continued her work of completing the unbound volumes and making the unbound material into supplementary volumes.

No record of Mr. Locke's archives would be complete without mention of his appreciation of those who in admiration of his enthusiasm in this work, donated their personal treasures, wholly or in part to him. Mrs. Idah McGlone Gibson, the well known newspaper woman, who began her career on the *Blade*, made the generous contribution of her entire collection, containing letters, portraits and programs, many dating back to the early days of the drama in America.

Mr. and Mrs. James Kearney, for many years associated with the late Charles Frohman, sent to Mr. Locke the collection of Robert Eberle, a well known actor who had bequeathed it to them. This contribution contained

portraits of Mr. and Mrs. John Drew, their children, John, Georgia and Sidney, Maurice Barrymore, and Lionel, Ethel and John Barrymore. Also portrait of Mrs. John Drew, Sr., signed "Louise Hunt."

Shortly after I first knew him I presented a collection of 1700 programs covering the history of the Boston Museum in its last years of existence, during which time James A. Hearne produced his famous "Shore Acres," and of the Globe Theatre in Boston, destroyed by fire about twenty years ago. The early years of the Hollis Street Theatre in Boston were represented by programs of Boucicault; the Lyceum Theatre Co. of New York with Herbert Kelcey, Georgia Cayvan, Fritz Williams, Effie Shannon, Mr. and Mrs. Walcot, William LeMoyne and Mrs. Whiffen in the series of Belasco and DeMille comedy dramas, "The Wife" — "The Charity Ball," and so forth. Richard Mansfield appeared as Koko in "The Mikado," which opened the Hollis Street Theatre and a record of that event was in Mrs. Locke's souvenirs.

Soon after our marriage my mother presented to Mr. Locke her most treasured souvenirs of her son, Henry E. Dixey, — Old playbills in the form of "dodgers," long and narrow, printed in large type on brilliant colored paper, to be hung in windows or thrust in doorways were at one time the accepted form of advertising entertainments, and on such sheets in the late sixties and early seventies Mr. Dixey was billed as "Master Willie." The "Evangeline" programs, 1877, carried the names of Goodwin, Crane, Eliza Wethersby and Richard Golden, besides Mr. Dixey's, and all these in later years were noted stars. Lillian Russell and Pauline Hall and many others afterward famous were in the ensemble of this production.

Mr. Locke's office in the *Blade* Building more nearly appeared as a comfortable, inviting library than a business office. A large room with especially built cases about five and a half feet high lining the walls and housing the volumes of unbound material and bound scrapbooks; large comfortable chairs of dark English oak to match the cases, and Oriental rugs in the warm colorings lent an air of homelike hospitality to the place, which upon many occasions held gay companies of visiting artists, and approached a salon in the true sense. Mr. Locke's genial personality won for him many genuine friends among the people of the amusement world, and his sincere interest and high ambition held them through many years. No dramatic critic in the country did more to foster clean plays and wholesome entertainment in the theatre than Mr. Locke. With the privilege of personal interest in the *Blade*, his opinions could be published unexpurgated, and he never hesitated to denounce the unwholesome plays or commercial interests that produced them. His reviews were widely read and highly valued by other critics, theatrical directors and the players themselves, as the many eulogistic letters in his personal books now being compiled will verify.

HOW THE COLLECTION CAME TO NEW YORK CITY

BY FRANK J. WILSTACH

MY first meeting with Robinson Locke came in 1897 when I visited Toledo for the first time as a theatrical press agent. During the intervening years I watched with interest the growth of his really splendid dramatic collection. His plan indicated from the first a love of the theatre that was ever a glowing romance. It is my purpose here not to try to pay what I feel should be a fitting tribute to the conception and to the method of execution, but to narrate how it was that his lifelong effort came to find its way to The New York Public Library.

In the summer of 1918 I met Mr. Locke on a boat bound for Albany. I was on my way to Lake George, but I do not recall his destination. As his collection was dear to his heart and one in which I took, as he knew, a keen interest, I asked him what disposition was to be made of it at his death. He then told me that Barrett Wendell had about convinced him that he should will it to the Harvard Library. I at once pointed out to him that New York was the theatrical centre of America, that it would be of little real practical use at Harvard, and that, housed in The New York Public Library, it would be of immense service. We talked at great length on the subject, and he finally admitted that my statement of the matter was convincing and satisfying. I suggested that when he returned to New York he should visit the Library, become acquainted with its facilities, and have a talk with its officials.

In October following I was fortunate enough to bring him together with the Director of the Library, and the result was the clause in his will drafted the next February, making sure that his life work would be put at the service of the public in the way he believed was most useful to the greatest number.

LIST OF ARTISTS REPRESENTED BY BOUND VOLUMES

Lina Abarbanell — Maude Adams, 8 volumes — Maude and Annie Adams — Frances Alda — Viola Allen, 3 volumes — Viola Allen and C. Leslie — Pasquale Amato — Mary Anderson — Margaret Anglin, 4 volumes — Maclyn Arbuckle — Belle Archer, Caroline Miskel — Edwin Arden — George Arliss — Julia Arthur, 2 volumes — Minnie Ashley.

Frank Bacon — Fay Bainter — Theda Bara, 2 volumes — Lawrence Barrett — Ethel Barrymore, 5 volumes — Ethel Barrymore, Maurice and Georgie D. — John Barrymore, 2 volumes — Lionel Barrymore — Blanche Bates, 3 volumes — Nora Bayes, 2 volumes — Janet Beecher — David Belasco, 5 volumes — Kyrle Bellew, 2 volumes — Richard C. Bennett — Valerie Bergere — Sam Bernard — Sarah Bernhardt, 11 volumes — Amelia Bingham, 2 volumes — David Bispham — Lillian Blauvelt — Holbrook

Blinn — Clara Bloodgood — Alessandro Bonci — Jessie Bonstelle — Edwin Booth — Boucicault, Roland Reed — Alice Brady, 2 volumes — William A. Brady — Edmund Breese — Elizabeth Brice — May Buckley — Billie Burke, 5 volumes — Billie Burke, Cherie Watson and Flo Ziegfeld — Ferruccio Busoni.

Marie Cahill — Marie Cahill and D. V. Arthur — Emma Calve, 2 volumes — Mrs. Patrick Campbell, 2 volumes — Mrs. Pat. Campbell, Stella and Alan — Richard Carle — Mrs. Leslie Carter, 4 volumes — Enrico Caruso, 3 volumes — Lina Cavalieri, 2 volumes — Charles Chaplin — Sid and Charles Chaplin — Pauline Chase — Ruth Chatterton — Kitty Cheatham — Ina Claire, 2 volumes — Marguerite Clark, 2 volumes — Charles and Gertrude Coghlan — Rose Coghlan — Rose Coghlan and Rosalind — George M. Cohan, 3 volumes — Constance Collier — Louise Allen Collier — William Collier, 3 volumes — Ida Conquest — Jane Cowl, 2 volumes — William H. Crane, 2 volumes — Laura Hope Crews — Henrietta Crosman, 3 volumes — Charlotte Cushman.

Alan Dale, 2 volumes — Arnold Daly — Augustin Daly — Walter Damosch — Frank Daniels — E. L. Davenport — Dazie — Julia Dean — Gaby Deslys — Emmy Destinn — Elsie De Wolfe — Leo Ditrichstein — Henry Dixey, 2 volumes — J. E. Dodson — Dorothy Donnelly — Marie Doro — Louise Dresser — Marie Dressler, 2 volumes — John Drew, 3 volumes — John Drew and parents — Emma Dunn — Minnie Dupree — Eleanora Duse, 2 volumes.

Emma Eames — Virginia and Maud Earl — Robert Edeson, 2 volumes — Gertrude Elliott — Maxine Elliott, 2 volumes — Maxine Elliott and Gertrude — Mischa Elman — Julian Eltinge.

Geraldine Farrar, 6 volumes — Lotta Faust — William Faversham, 4 volumes — Wm. Faversham and Julie Opp — Maude Fealy — Elsie Ferguson, 2 volumes — Lew Fields, 2 volumes — Alice Fischer — Sallie Fisher — Mrs. Fiske, 8 volumes — Mrs. Fiske and husband — Clyde Fitch — Forbes-Robertson, 2 volumes — Edwin Forrest — Eddie Foy — Eddie Foy and family — Irene Franklin — Pauline Frederick — Olive Fremstad — Trixie Friganza — Charles Frohman, 2 volumes.

Ossip Gabrilowitsch — Johanna Gadschi — Bertha Galland — Amelita Galli-Curci — Mary Garden, 5 volumes — Adeline Genée — Grace George, 3 volumes — Idah McGlone Gibson, "Mac," 5 volumes — Mrs. G. H. Gilbert — William Gillette, 2 volumes — Mabelle Gilman — Mabelle Gilman and sisters — Lulu Glaser, 2 volumes — Alma Gluck — Nat Goodwin, 3 volumes — Katherine Clemmons Gould — Katherine Grey — Yvette Guilbert — Louise Gunning.

James K. Hackett, 2 volumes — James K. Hackett and J. H. — Oscar Hammerstein, 3 volumes — Virginia Harned, 2 volumes — Anna Held, 3 volumes — Frieda Hempel — Victor Herbert — Selma Herman — Robert Hilliard — Raymond Hitchcock — Will T. Hodge — Gertrude Hoffman, 2 volumes — Josef Hofmann — E. M. Holland — Mildred Holland — Louise Homer — De Wolfe Hopper, 2 volumes — De Wolfe Hopper and Hedda — Edna Wallace Hopper, 2 volumes — Edna Hunter.

Henrik Ibsen, 2 volumes — Margaret Illington, 3 volumes — H. B. Irving and wife, L. Irving and wife — Henry Irving, 6 volumes — May Irwin, 2 volumes — May Irwin and Flo.

Elsie Janis — Joseph Jefferson, 2 volumes.

Bertha Kalich — Doris Keane — Frank Keenan and daughters — Fritz Kreisler — Jan Kubelik.

Wilton Lackaye — Lillie Langtry, 2 volumes — Harry Lauder — Cecilia Loftus, 2 volumes.

John McCormack — Christie MacDonald — Francis Macmillen — Louis Mann — Louis Mann and Clara Lipman — Mary Mannering, 2 volumes — Richard Mansfield, 8 volumes — Richard Mansfield and family — Robert Mantell, 2 volumes — Julia Marlowe, 6 volumes — Sadie Martinot — John Mason — Wynne Matthison — Cyril Maude — Edna May — Edna, Jane and Marguerite May — Nellie Melba, 3 volumes — Rose Melville — Henry Miller, 2 volumes — Modjeska — Clara Morris, 3 volumes.

Alla Nazimova, 4 volumes — Evelyn Nesbit, 3 volumes — Olga Nethersole, 4 volumes — Alice Nielsen, 2 volumes — Lillian Nordica, 3 volumes.

James O'Neill — Nance O'Neill, 2 volumes — Julie Opp — Kathryn Osterman.

Jan Paderewski, 2 volumes — Nan Patterson, 2 volumes — Adelina Patti, 2 volumes — Anna Pavlowa, 4 volumes — Olga Petrova — Mary Pickford, 3 volumes — Mary Pickford, Lottie and Jack — Guy Bates Post — Maud Powell — James T. Powers.

Gabrielle Rejane — Gertrude Rennyson — Corinne Rider-Kelsey — Blanche Ring, 3 volumes — Adele Ritchie — Eleanor Robson, 3 volumes — May Robson, 2 volumes — Stuart Robson — Edmond Rostand — Annie Russell, 2 volumes — Annie Russell and Oswald Yorke — Lillian Russell, 6 volumes — Sol Smith Russell.

Ruth St. Denis — Tomaso Salvini — Julia Sanderson — Fritzi Scheff, 2 volumes — Fritzi Scheff and Aurelia Jaeger — Schumann-Heink — Marcella Sembrich — Mary Servoss — Effie Shannon — Truly Shattuck — George Bernard Shaw, 3 volumes — Mary Shaw — Otis Skinner, 3 volumes — E. H. Sothorn, 6 volumes — E. H. Sothorn and E. A. — Hilda Spong — Rose Stahl — Frances Starr — Emily Stevens — J. H. Stoddart — Marguerite Sylva.

Mabel Taliaferro — Norma Talmadge — Eva Tanguay — Laurette Taylor, 2 volumes — Fay Templeton — Ellen Terry, 3 volumes — Ellen Terry and Kate — Luisa Tetrazzini, 2 volumes — Maggie Teyte — Augustus Thomas — Toole; Florence — Charlotte Townsend — Emma Trentini.

Dorothy Usner.

Richard Wagner, 4 volumes — Charlotte Walker — Lester Wallack — Blanche Walsh, 3 volumes — Helen Ware — David Warfield, 3 volumes — H. B. Warner — Rebecca Warren — Joseph Weber, 2 volumes — Walker Whiteside — E. S. Willard — Hattie Williams — Francis Wilson, 2 volumes — William Winter, 3 volumes — Thomas A. Wise and Gertrude Whitty.

May Yohe, 2 volumes.

Fannie Bloomfield Zeisler.

LIST OF SELECTIONS DISPLAYED IN THIS EXHIBITION

Cases 1 and 2

THE GARDEN, corner of Broadway and Prince Streets, 1834-1895

During these sixty years almost every artist of consequence identified with the American stage appeared at one time or another on the boards of this theatre.

Among them were: Edwin Forrest — Charlotte Cushman — E. L. Davenport — Anna Cora Mowatt — Bateman sisters — John T. Raymond — Mr. and Mrs. Barney Williams — "Black Crook" and the Ravel family.

Cases 3, 4, 5, and 6

THE WALLACK THEATRES

National Theatre, corner Church and Leonard Streets, 1837-1839.

James W. Wallack — James H. Hackett.

Wallack's Lyceum, Broadway and Broome Street, 1852-1861.

"Mr. Lester" — Laura Keane — E. A. Sothorn — Matilde Heron — Madeleine Henriques — Mrs. Hoey.

*Cases 3, 4, 5, and 6, continued**The Wallack Theatres, continued*

Wallack's, Broadway and 13th Street, 1861-1882.

Lester Wallack — "Rosedale" — Chas. J. Matthews — Mr. and Mrs. Florence — John Brougham — George Holland — Rose Eytinge — H. J. Montague — Dion Boucicault — "Shaughraun" — Agnes Robertson — Mme. Ponisi.

Wallack's, Broadway and 30th Street, 1882-1915.

"School for scandal" — Rose Coghlan — John Gilbert — Osmond Tearle — "A first night at Wallack's" — Wallack benefit — The Epilogue.

Case 7

JOSEPH JEFFERSON

Case 8

MARY ANDERSON

Case 9

EDWIN BOOTH

Case 10

BOOTH'S THEATRE, corner Sixth Avenue and 23rd Street

Lawrence Barrett — John McCullough — Lotta — Marie Wainwright — G. L. Fox.

Cases 11, 12, and 13

DALY'S THEATRES

Augustin Daly — Agnes Ethel — Fanny Davenport — Clara Morris — Charles Fisher — James Lewis — Mrs. Gilbert — John Drew — Ada Rehan.

Case 14

MINNIE MADDERN FISKE

Cases 15 and 16

A FEW FOREIGN FAVORITES

Charles Kean — Salvini — Modjeska — Janauschek — Bernhardt — Irving — Terry — Duse.

Cases 17, 18, and 19

UNION SQUARE THEATRE

A. M. Palmer — Kate Claxton — "Two Orphans" — McKee Rankin — Kitty Blanchard — James O'Neill — Mrs. Le Moyne — Richard Mansfield — "Parisian Romance."

Cases 20, 21, and 22

MADISON SQUARE THEATRE

Steele Mackaye — "Hazel Kirke" — Chas. W. Couldock — Wm. Gillette
 — Agnes Booth — "Esmeralda" — Mrs. Whiffen — Bronson Howard
 — Augustus Thomas — "Alabama."

Cases 23 and 24

LYCEUM THEATRE

Daniel Frohman — "The Highest Bidder" — E. H. Sothern — W. J.
 Le Moyne — W. A. Faversham — Belle Archer — Vida Croly —
 "The Wife" — Herbert Kelcey — Henry Miller — Georgia Cayvan
 — Mrs. Thomas Whiffen — "Lord Chumley" — H. K. Hackett —
 Mary Mannering — Hilda Spong — Bessie Tyree — Clyde Fitch —
 "Girl and the Judge" — Annie Russell — Mrs. Gilbert.

Cases 25 and 26

EMPIRE THEATRE

Chas. Frohman — "Girl I left behind me" — Katharine Florence —
 "Master Wallie Eddinger" — William Morris — "Sowing the Wind"
 — Henry Miller — Viola Allen — Oscar Wilde — "Importance of
 being Earnest" — Maude Adams — "Little Minister" — Robert Ede-
 son — "Tyranny of Tears" — John Drew — Isabel Irving — Ida Con-
 quest — Arthur Byron — Charles Richmond — Jessie Millward.

Cases 27, 28, 29, and 30

STARS

Cases 31 and 32

THE NEGRO ON THE NEW YORK STAGE

Ira Aldridge — Charles Gilpin — Paul Robeson — Theatre organizations
 — The Ridgely Torrence plays — Ethiopian Art Theatre — Taboo —
 Roseanne — National Ethiopian Art Theatre — Acme Players — Wil-
 liams and Walker — Bert Williams — Miller and Lyle — Florence
 Mills.

Case 33

MAUDE ADAMS

Cases 34 and 35

DREW-BARRYMORE FAMILY

Case 36

JOHN BROUGHAM AND SOME BURLESQUES OF THE 60's

Case 37

LYDIA THOMPSON

Case 38

BURLESQUE

The Weathersbys — Nat Goodwin — W. H. Crane — Henry E. Dixey
and others in the burlesque extravaganzas of Edward E. Rice.

Case 39

HARRIGAN AND HART AND OTHERS

Case 40

WEBER AND FIELDS

Case 41

LILIAN RUSSELL

TONY PASTOR AND THE BEGINNINGS OF VAUDEVILLE

Case 42

LATER VAUDEVILLE

Case 43

CIGARETTE PICTURES OF THE 90's

Cases 44, 45, 46, 47, 48, 49, and 50

THE MINSTRELS, FROM "JIM CROW" RICE TO LEW DOCKSTADER

Case 51

FRANCIS WILSON

Case 52

ROBINSON LOCKE

SOME BOOKS SUGGESTED FOR READING

Barry, J. D.: Julia Marlowe. E. H. Bacon & Co. Boston, 1907.

Belasco, David: Theatre through its stage door. Harper. New York, 1919.

Brown, T. A.: History of the New York stage. 3 volumes. Dodd, Mead & Co. New York, 1903.

Bulliet, C. J.: Robert Mantell's romance. J. W. Luce & Co. Boston, 1918.

Caffin, Caroline: Vaudeville. Mitchell, Kennerley. New York, 1914.

Clapp, H. A.: Reminiscences of a dramatic critic. Houghton. Boston, 1902.

- Ohan, George M.: Twenty years on Broadway, and the years it took to get there; the true story of a trouper's life from the cradle to the "closed shop." Harper. New York, 1925.
- Rawford, M. (C.): Romance of the American theatre. Little, Brown & Co. Boston, 1913.
- Rushman, Charlotte: Her letters and memories of her life; edited by her friend, Emma Stebbins. Houghton, Mifflin & Co. Boston, 1899.
- Daly, J. F.: The life of Augustin Daly. Macmillan. New York, 1917.
- Dressler, Marie: The life story of an ugly duckling; an autobiographical fragment in seven parts. R. McBride & Co. New York, 1924.
- Drew, John: My years on the stage. E. P. Dutton. New York, 1921-2.
- Drew, Louisa Lane: Autobiographical sketch of Mrs. John Drew; with an introduction by her son, John Drew, with biographical notes by Douglas Taylor. Scribner. New York, 1899.
- Eaton, W. P.: Actor's heritage. The Atlantic Monthly Press. Boston, 1924.
- Eaton, W. P.: Plays and players. Stewart-Kidd Co. Cincinnati, 1916.
- Fiske, M. M.: Her views on actors, acting and the problems of production, recorded by Alexander Woolcott. Century. New York, 1917.
- Ford, J. L.: Forty-odd years in the literary shop. Dutton & Co. New York, 1921.
- Gilbert, Mrs. A. H.: Stage reminiscences. Scribner. New York, 1901.
- Grossman, Mrs. Edwina Booth: Edwin Booth; recollections by his daughter and letters to her and to his friends. Century. New York, 1902.
- Hamilton, Clayton: Seen on the stage. Henry Holt. New York, 1920.
- Langgood, Norman: Stage in America. Macmillan. New York, 1901.
- Harzberg, Hiler, and Arthur Moss: Slapstick and dumbbell; a casual survey of clowns and clowning. Joseph Lawren. New York, 1924.
- Hornblow, Arthur: History of the theatre in America. 2 volumes. J. B. Lippincott. Philadelphia, 1919.
- Huneker, J. G.: Steeplejack. 2 volumes. Charles Scribner. New York, 1920.
- Hutton, L.: Curiosities of the American stage. Harper & Brothers. New York, 1891.
- Isman, Felix: Weber and Fields; Their contributions, triumphs and their associates. Boni & Liveright. New York, 1924.

- Jefferson, Joseph: The autobiography of Joseph Jefferson. Century. New York, 1890.
- Kemble, F. A.: Records of a girlhood. Henry Holt. New York, 1879.
- Kemble, F. A.: Records of later life. Henry Holt. New York, 1882.
- Leavitt, M. B.: Fifty years in theatrical management. Broadway Publishing Co. New York, 1912.
- Lewisohn, Ludwig: The drama and the stage. Harcourt & Brace. New York, 1922.
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- Morris, Clara: Stage confidences; talks about players and play acting. Lothrop Pub. Co. Boston, 1902.
- Moses, M. J.: American dramatist. Little, Brown & Co. Boston, 1911.
- Moses, M. J.: Famous actor families in America. Thomas Y. Crowell & Co. New York, 1906.
- Moses, Montrose, and Virginia Gerson: Clyde Fitch and his letters. Little, Brown & Co. Boston, 1924.
- Nathan, G. J.: The theatre, the drama, the girls. A. A. Knopf. New York, 1921.

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- Phelps, W. L.: Twentieth century theatre. Macmillan. New York, 1918.
- Pollock, Channing: Footlights fore and aft. R. G. Badger. Boston, 1911.
- Quinn, A. H.: History of the American drama from the beginning of the Civil War. Harper & Brothers. New York, 1923.
- Rice, E. L.: Monarchs of minstrelsy. Privately printed. 1911.
- Rowland, Mabel: Bert Williams, son of laughter. The English Crafters. New York, 1923.
- Ruhl, Arthur: Second nights. Charles Scribner. New York, 1914.
- Seldes, G. V.: Seven lively arts. Harper & Brothers. New York, 1924.
- Skinner, Otis: Footlights and spotlights; recollections of my life on the stage. The Bobbs-Merrill Co. Indianapolis, 1923-1924.
- Sothorn, Edward Hugh: Melancholy tale of "me." Charles Scribner. New York, 1916.
- Strang, L. C.: Celebrated comedians of light opera and musical comedy in America. L. C. Page & Co. Boston, 1901.
- Strang, L. C.: Famous actors of the day in America. 2d series. L. C. Page & Co. Boston, 1902.
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- Thomas, Augustus: The print of my remembrance. Scribner. New York, 1922.
- Towse, J. R.: Sixty years of the theatre. Funk & Wagnalls. New York, 1916.
- Wallack, Lester: Memories of fifty years. Scribner. New York, 1899.
- Warde, Frederick: Fifty years of make-believe. International Press Syndicate. New York, 1920.
- Werner, M. R.: Barnum. Harcourt, Brace & Co. New York, 1923.
- Winter, William: Life and art of Richard Mansfield, with selections from his letters. 2 volumes. Moffat, Yard & Co. New York, 1910.
- Winter, William: Life and art of Joseph Jefferson. Macmillan & Co. New York, 1894.
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THE ADVISORY COMMITTEE FOR THE EXHIBITION

Mrs. John W. Alexander	Harry Houdini
Winthrop Ames	Edith J. R. Isaacs
David Belasco	Brander Matthews
Mrs. August Belmont	Montrose J. Moses
Henry Dazian	George C. D. Odell
John Drew	Kate Oglebay
Walter Prichard Eaton	Edward LeRoy Rice
Daniel Frohman	Augustus Thomas
Arthur Hornblow	Francis Wilson

Frank J. Wilstach

NEWS OF THE MONTH

GIFTS

DURING the month of April, 1925, there were received as gifts 2,618 volumes, 13,441 pamphlets, 100 maps, and 9 prints. Some of the more interesting and important of these gifts were the following:

From Mrs. Josephine Levison Grimwood and Mr. Chancellor Goold Levison, of Brooklyn, came a collection of books, pamphlets, periodicals, engravings, etc., relating to scientific subjects and from the library of their brother, the late Wallace Goold Levison; also a collection of his original manuscripts relating to radiant matter. In all, there were 330 volumes, 2,870 pamphlets, 1,087 periodicals, 32 maps, a box of manuscripts, 12 engravings, and three charts.

From Mr. Frederick Van Wyck came two copies of his work "Keskachauge, or the First White Settlement on Long Island," New York and London, 1924. Mr. J. Norman Methven, St. Martins, by Perth, Scotland, gave "Fragments of Ancient Poetry collected in the Highlands of Scotland, and translated from the Galic or Erse Language," 2nd edition, Edinburgh, 1760. From Miss Grace Bigelow came 50 volumes and 74 pamphlets, including 28 copies of "Das Geheimnis des Schlafes, von John Bigelow, uebersetzt von Dr. Ludwig Holthof," Stuttgart, 1904, and 67 copies of "Letter to the Hon. Joseph H. Choate from John Bigelow [19th July, 1903].

Mrs. Arthur E. Dean gave the Library a file of bound volumes of the Century Magazine, 1886-1912, and of unbound issues, 1912-1917; also an unbound file of Harpers Monthly, 1912-1917. From Mrs. Ralph R. McKee, St. George, Staten Island, came a copy [no. 38 of 50 large paper copies printed on American hand-made paper for private distribution] of the "Catalogue of a Collection of Books and Manuscripts on the War of 1812, and other Americana made by the Late Mr. John W. Lowe, exhibited by the Caxton Club in Gunsaulus Hall of the Art Institute of Chicago from the 8th to the 31st of December, 1917." Mr. Charles J. Cohen, of Philadelphia, gave a copy of his privately printed work, "The Penn Club," Philadelphia, 1924.

From Mr. Henry Russell Drowne came an album of photographs of friends of Evert A. Duyckinck; from Mr. Theodore Gilman, of Yonkers, a collection of books, mounted clippings, letters, etc., showing the origin of the Reserve Banking System; and from the American Manufacturers Export Association, a collection comprising 127 volumes, 617 pamphlets, 635 periodicals, etc.

Interesting collections of material were received from the following: Mr. P. Clua (2 volumes, 8 pamphlets); Mr. H. E. Deats, Flemington, N. J. (44 volumes, 24 pamphlets, 111 periodicals); Mr. Edmund Arthur Dodge (15 volumes of law commentaries); Miss Caroline C. Haynes (824 periodicals); Mr. Charles P. Hoppin (6 volumes); Mr. Russell Lloyd Jones (7 volumes

relating to Theosophy); Miss Ellen N. La Motte, London (2 volumes and 8 pamphlets relating to the opium traffic); Estate of George W. Maynard (6 volumes, 5 pamphlets); Mr. J. F. Orton (11 law books); the "Oil, Paint and Drug Reporter" (366 volumes, and 28 pamphlets); Mr. W. L. Sherwood (16 volumes, 6 pamphlets, 7 periodicals, and 9 stereoscopic views); Mrs. Schuyler Van Rensselaer and Miss Anna Murray Vail (a collection of pamphlets, photographs, clippings, posters, etc., relating to the World War).

The following additions were made through gifts to the Library's print collection: From Mr. R. Adams came a collection of wood-engravings by Joseph Alex. Adams; original copper-plates; proof impressions of woodcuts by various engravers; specimens of new systems of engraving, comprising 7 pamphlets, 20 copper-plates, 311 wood-engravings, etc. Mr. E. G. Kennedy gave the etched portrait of himself by Walter Tittle. Mr. Nat. Lowell gave his etching, the "Cathedral of St. John the Divine."

ADDITIONS AND USE OF THE LIBRARY IN APRIL, 1925

DURING the month of April, 1925, there were received at the Library 20,872 volumes and 14,800 pamphlets. (These include the additions to both Reference and Circulation Departments.) The total number of readers recorded in the Central Building was 143,475. They consulted 299,890 volumes. Visitors to the building numbered 354,773.

NEW PERIODICALS

- Active service.** London. Weekly.
Published by Society for Spreading the Knowledge of True Prayer.
- Agricoltura coloniale.** Florence. Monthly.
- Die Alpen.** Les Alpes. Bern, Switzerland. Monthly.
Organ of the Schweizer Alpenclub. Supersedes *Alpina*.
- American foreign service journal.** Washington, D. C. Monthly.
- Assembly of Civil Service Commissions.** Members bulletin. Philadelphia. Irregular.
- Banca commerciale italiana.** Rivista mensile. Milano. Monthly.
- Bibliographie Dalloz.** Paris. Monthly.
- Die Bilanzen.** Wien. Weekly.
Beilage zum *Oesterreichische Volkswirt.*
- Brazil.** — Ministerio da Guerra. Revista militar brasileira. Rio de Janeiro. Semi-annual.
- British Columbia lumberman.** Vancouver, B. C. Monthly.
- British Portland Cement Association.** Publications. London. Irregular.
- The Buccaneer.** Dallas, Tex. Monthly.
A journal of poetry.
- Les Cahiers d'aujourd'hui.** Paris. 6 numbers a year.
- Calendar.** of modern letters. London. Monthly.
- California.** — State Prison. Bulletin. San Quentin, Cal. Monthly.
- Ceramic industries.** Chicago. Monthly.
- The Citizen.** New York. Monthly.
- The Constructor.** Barcelona. Monthly.
- Offesa sociale.** Roma. Monthly.
Rivista mensile dell' Istituto italiano di igiene, previdenza ed assistenza sociale.
- The Dunwoody News.** Minneapolis. Weekly.
Published by The William Hood Dunwoody Industrial Institute.
- Economic geography.** Published by Clark University. Worcester, Mass. Quarterly.
- Eglantine.** Bruxelles. Monthly.
- Eritrea.** Bollettino commerciale della colonia Eritrea. Asmara, Eritrea. Monthly.
- Famine Commission bulletin.** Peking. Bi-monthly.
- Finanzpolitische Korrespondenz.** Berlin — Schlachtensee. Weekly.
- Finnish trade.** Helsingfors. Monthly.
Published by The Central Economic Organization in Finland.
- Florida fruits and flowers.** Bartow, Fla. Monthly.
- Forward.** Calcutta. Daily.
- France.** — Office National Météorologique. Mémorial. Paris. Irregular.
- Gede Cuba.** Habana. Bi-monthly.
Published by The General Electric Co. of Cuba.
- Germany.** — Finanzministerium. Reichszollblatt. Berlin. Irregular.
- H. E. Harris and Company's** Bi-monthly journal. Boston, Mass. Bi-monthly.
- Hajom.** Warsaw. Daily.
Printed in Yiddish.
- Hollywood magazine.** Hollywood, Fla. Monthly.
Organ of Florida Society of America.
- Horvath's Free bulletin.** New York. Monthly.
Special organ for the violin.
- International press correspondence.** Vienna. Irregular.
- Israel.** Buenos Aires. Weekly.
- Jamaica.** Kingston, Jamaica. Irregular.
A magazine of encouragement to tourists to Jamaica.
- Jewish Institute of Religion,** New York. Jewish Institute quarterly. New York City.
- Der Kampf.** Montreal. Monthly.
- Dos Kind.** Warsaw. Monthly.
- Krivule.** Kaunas, Lithuania. Monthly.
- Labour party.** Valletta, Malta. Weekly.
- Lietuva.** Kaunas, Lithuania. Daily.
- Lincoln trade review.** Lincoln, Neb. Weekly.
- Lithuania.** — Finansu Ministerijos Leidinys. Lietuvos Ukis. Kaunas, Lithuania. Monthly.
- Litteris.** Lund, Sweden. Quarterly.
- Magazin der Wirtschaft.** Berlin, Germany. Weekly.
Supersedes *Plutus*.
- Magyar Nemzeti Múzeum Könyvtár.** Címjegyzéke. Budapest. Irregular.
- Making markets.** Pittsburgh. Monthly.
Published by The Sheet Steel Trade Extension Committee.
- Mercantile Trust Company of San Francisco.** Monthly review. San Francisco. Monthly.

- Mexico.**—Secretaría de Relaciones Exteriores. Boletín comercial. México, D. F. Three times a month.
- Mitsubishi Goshi Kaisha.**—Economic Research Department. Monthly circular. Tokyo. Monthly.
- Moody's Investors Service.** Supplements. New York. Monthly.
- Motor chat.** New York. Monthly.
House organ of Kelly-Springfield Tire Co. Takes place of "*Kant slip*," which suspended in Oct., 1923.
- The Musical world.** New York. Monthly.
- The Mystic triangle.** San Francisco. Irregular.
Ancient and Mystical Order Rosæ Crucis.
- National Kourier.** Washington, D. C. Weekly.
Official organ of the Ku Klux Klan.
- National Unions of Painters and Allied Trades:** International Secretariat. Bulletin. Hamburg. Irregular.
- *Mitteilungsblatt.* Hamburg. Irregular.
- Neue deutsche Beitræge,** hrsg. von H. von Hofmannsthal. Munich. Irregular.
- The New Warheit.** New York. Daily.
- New York Public Library.**—Municipal Reference Library: Public Health Division. Have you read? New York. Weekly.
- New York State League of Savings & Loan Associations.** Bulletin. New York. Irregular.
- The Office manager.** New York. Monthly.
- Omaha Public Library.** Library notes. Omaha. Monthly.
Successor to Omaha Public Library. *Bulletin.*
- On the air.** Chicago. Monthly.
A magazine of radio.
- Our Sunday visitor.** Huntington, Ind. Weekly.
- Petronomie.** Bruxelles. Monthly.
- The Pilgrim.** London. Quarterly.
- Poland.**—Ministerstwo Skarbu. Statistical bulletin of the Ministry of Finance. Warsaw. Monthly.
- Power age.** Toronto. Monthly.
- Prager Zuckermarkt.** Prague. Weekly.
Beilage der *Zeitschrift für die Zuckerindustrie der Cechoslovakischen Republik.*
- Rabochii zhurnal.** Moscow. Irregular.
- Radio investors guide.** New York. Monthly.
- Raskrsnitza.** Belgrade. Monthly.
- Revista de la raza.** Madrid. Monthly.
- Revista telefónica española.** Madrid. Monthly.
- Revue des études coopératives.** Neuilly. Quarterly.
- Richard Borek's Kolonial-Liste** für Briefmarken. Braunschweig, Germany. Monthly.
- Rossiiskaya Akademiya Nauk.** Doklady. Series A & B. Leningrad. Quarterly.
- Rossiiskaya Akademiya Nauk.**—Geologicheski i Mineralogicheski Muzei imeni Petra Velikovo. Trudy. Leningrad. Irregular.
- Rossiiskaya Akademiya Nauk.**—Muzei Antropologii i Etnografii. Sbornik. Leningrad. Irregular.
- Royal.** Madrid. Monthly.
- Rundschau.** Prague. Monthly.
Beilage der *Zeitschrift für die Zuckerindustrie der Cechoslovakischen Republik.*
- Les Sciences administratives.** Bruxelles. Fortnightly.
Published by the Union internationale des villes.
- Il Secolo.** Milano, Italy. Daily.
- Sheet steel service.** Pittsburgh. Monthly.
- Slaviya.** (Spasem Rossiyu.) New York. Irregular.
- Socialisten.** Kopenhagen. Monthly.
- Stevenson's Bulletin** of radio broadcasting. Washington, D. C. Monthly.
- Sulzer.** London. Irregular.
- Sunt Förnuft.** Stockholm. Eight numbers a year.
Published by Skattebetalarnas Förening.
- Das Tage Buch.** Berlin. Weekly.
- Twentieth century progress.** Washington, D. C. Bi-monthly.
Official organ of International Reform Federation, Inc. Continuing *Twentieth century quarterly* and *world dry.*
- United States.**—Tax Appeals Board. Reports. Washington, D. C. Weekly.
- Virginia quarterly review.** University, Va. Quarterly.
- Volk und Heimat.** Berlin. Semi-monthly.
- Volne smery.** Praha. Irregular.
- Vostok.** Zhurnal. Moscow. Irregular.
- Vyestnik Azii.** Harbin, China. Irregular.
Published by The Russian Orientalists Society.
- De Werkgever.** 's-Gravenhage. Monthly.
- Westchester County Historical Society.** Quarterly bulletin. White Plains, N. Y. Quarterly.
- World agriculture.** New York. Quarterly.
- Zeitschrift für slavische Philologie.** Leipzig. Bi-monthly.
- Zionist Organization.**—Institute of Agriculture and Natural History. Bulletin. Tel-Aviv. Irregular.
Printed in Yiddish and English.
- Circular. Tel-Aviv. Irregular.
Printed in Yiddish.
- Leaflet. Tel-Aviv. Irregular.
Printed in Yiddish.

Frank Westcott

THE ENO COLLECTION OF NEW YORK CITY VIEWS

ITS SIGNIFICANCE IN THE LIBRARY'S PRINT ROOM

WITH the acquisition of the Amos F. Eno Collection of New York City Views, The New York Public Library at a stroke adds over 450 pieces to its store of prints illustrating the growth of the city and its aspect at different times and in various phases. The Library already possessed a considerable number of such views, some separate, others scattered through the extra-illustrated volumes gathered by Dr. Thomas A. Emmet and others, or to be found in various books of what one might call the American incunabula period. The Eno Collection, one of the most important of its kind, adds richly to this mass of material, and the Library is fortunate, indeed, to have come into its possession.

Eno, the collector and the man, was well-described in the following editorial article published in the *New York Times*, on Oct. 23, 1915, the day after his death:

AN OLD NEW YORKER

In the death of Amos F. Eno New York has lost not only one of its oldest citizens, but one to whom the metropolis in all its phases was always interesting. New York City was his hobby, in the pursuit of which his keenest enjoyment lay in collecting old prints of scenes and landmarks long since effaced by modern improvements.

Mr. Eno was one of that small coterie of lovers of New York whose highest ambition is the acquisition of a rare engraving of which it proudly may be said that it is either unique or that but one or two copies are known. He was one of the few collectors of New York prints, among his genial rivals being John D. Crimmins, R. T. Haines Halsey, Robert Goelet, Percy R. Pyne 2d, William Loring Andrews, Simeon Ford, Isaac N. Phelps Stokes, Ambassador Morgenthau, and J. Clarence Davies. Mr. Eno began when the field had few competitors, and he often related, with the true pride of the collector, his "find" of some rarity for a few dollars, now worth as many thousands. His investments in these pictorial souvenirs of early New York would doubtless realize, proportionately, a higher percentage of increase than his large real estate holdings.

Mr. Eno was born in New York City, and for the greater part of his long life of eighty-one years lived, a bachelor, in the old family home at Fifth Avenue and Tenth Street. He

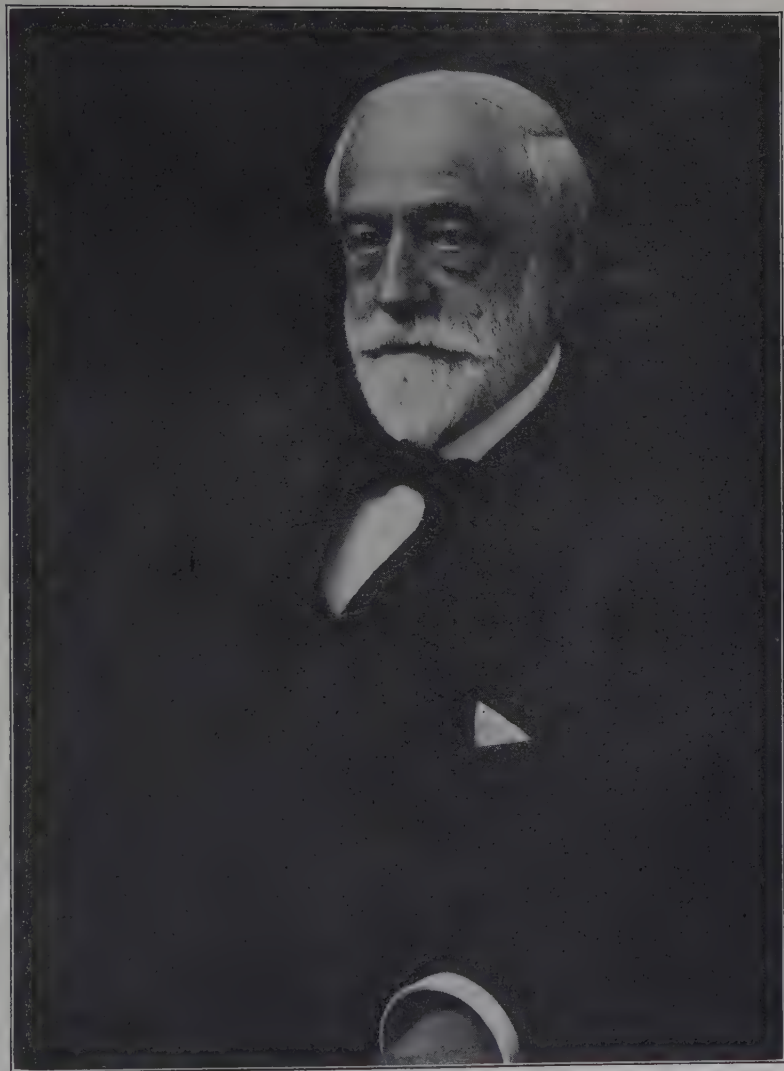
resisted, successfully, many threatened invasions of business into the lower Fifth Avenue centre, and, like other lovers of their old homes in different localities, he purchased adjacent property to preserve the residential character of his neighborhood. His wholesale jobbing firm, organized a few years after his father built the Fifth Avenue Hotel, was ruined by the Civil War, but thirty-six years later Mr. Eno voluntarily paid the creditors of his firm in full, although the debts had long been legally wiped out.

To this it may be added that he went to war with the Seventh Regiment (New York), and became a colonel in the Union Army.

Among the prints accumulated by Mr. Eno are outstanding pieces, important through rarity and prized in the hunt for New York City views. The oldest prints include what may be called standard pieces, which "no gentleman's collection should be without," as they used to say of private libraries. Seventeenth century engravings, such as the Schenk and Allard views. Eighteenth century plans, such as Montresor's (1775), Ratzer's (1776), Popple's, and William Faden's (1776); and views such as those by Carwitham (1739) and Canot (the "South East" and "South West" views). Early Nineteenth century line engravings and aquatints by W. Rollinson (1801), W. J. Bennett ("Fulton St. and Market," and others), John Hill, and Jukes ("New York from Hobuck.") Coming years bring rapid increase in pictures. General views of the city by J. Hill after W. G. Wall (1828). Havell (1844), Papprill after J. W. Hill (1849), Fritsch's two military prints, W. J. Bennett after J. W. Hill, Himely after Garneray, Horner's unfinished "New York from Brooklyn," and "New York from the Latting Observatory." There are Bennett's two aquatints, after Calyo, of the great fire of 1835, the Horner-Hill "Broadway" (1836), original drawings of Staten Island views by August Köllner. One may draw more from the appended list.

To the historian or student of history who seeks for pictorial documentation in these days of "visual instruction" this gift will come as a welcome, valuable and highly useful boon. To the curious and interested loiterer through the panoramic changes of his city's development it offers pleasant and instructive material full of alluring details and branching into most tempting by-paths. To curators of prints, and others, it brings, in addition, the impulse to divagational speculations as to the inwardness of prints, which seem to have about as many points of possible interest as a fly's eye has facets.

The game of prints is an alluring one, once you start it. It does not matter at what angle you approach it — and there are as many as there are points in that soul-stirring sport of "boxing the compass," and more — you



THE LATE AMOS F. ENO

will find fresh ways of playing it and others to play it with you. The love of prints is more or less unobtrusively nurtured by public print collections in various parts of the world. The prime object of these is to preserve representative and characteristic specimens of the graphic reproductive arts, illustrating processes as a basis of information, but ultimately and principally illustrating the fact that prints, like any form of art, in their finest flower give finest expression to the fundamental and moving ideals and ideas of given countries and periods, seen through the mind and mood of the artist. That is the prime function and interest of prints. Then, secondarily, but inevitably and logically, enters the subject interest, with its equally inevitable leading to specialities. When one of those is entered into, one is quite naturally drawn, temporarily or even more or less permanently, away from purely æsthetic considerations.

In the engrossing field of Americana — which again falls into specialities, such as historical prints, naval pictures, portraits, Washington portraits, bookplates, New York City views, sporting prints, and ever so many more — the æsthetic focus is deranged a bit. Comparisons may easily narrow down to those made within the field, so that the very small talent is condoned and the less small takes on importance on the basis of the old saying: "among the blind the one-eyed is king." Joy in the subject may become almost undiluted. Does an old New Yorker who likes his city, and whose sympathetic imagination enables him to reconstruct, with the aid of pictures, the very spirit of the city in the days even antedating his own experience — does he worry all too much about the excellence of the work of draughtsman and engraver? That is, of course, beyond a natural preference for the good job over the poor one. (And, in our present hunting ground of New York City views, there are many good jobs in that long series of pictorial records of the metropolis described in the "Iconography" of I. N. Phelps Stokes.) Will he not have his innocent and legitimate amusement, for instance, over those two proofs of the fact that the freedom of the city was once granted to pigs? (The one a pamphlet with indifferent illustrations issued about 1820, the other a little vignette published in all seriousness in Morse's "Geography," and showing the parade of 1842 celebrating the opening of the Croton Aqueduct, with a pig scampering through City Hall Park at the head of the procession.)

It is such considerations, as well as the serious one of historical research (into which, after all, the element of humor should enter to play its part) that form the importance of such a gift as that of the Eno Collection. Any large print department, whether in museum or library, will, at times, step aside from its prime function, to consider and take care of a specialty such as this, particularly if it is one of local interest. Moreover, on such a matter of historical utility, what is true always of print collections becomes truer

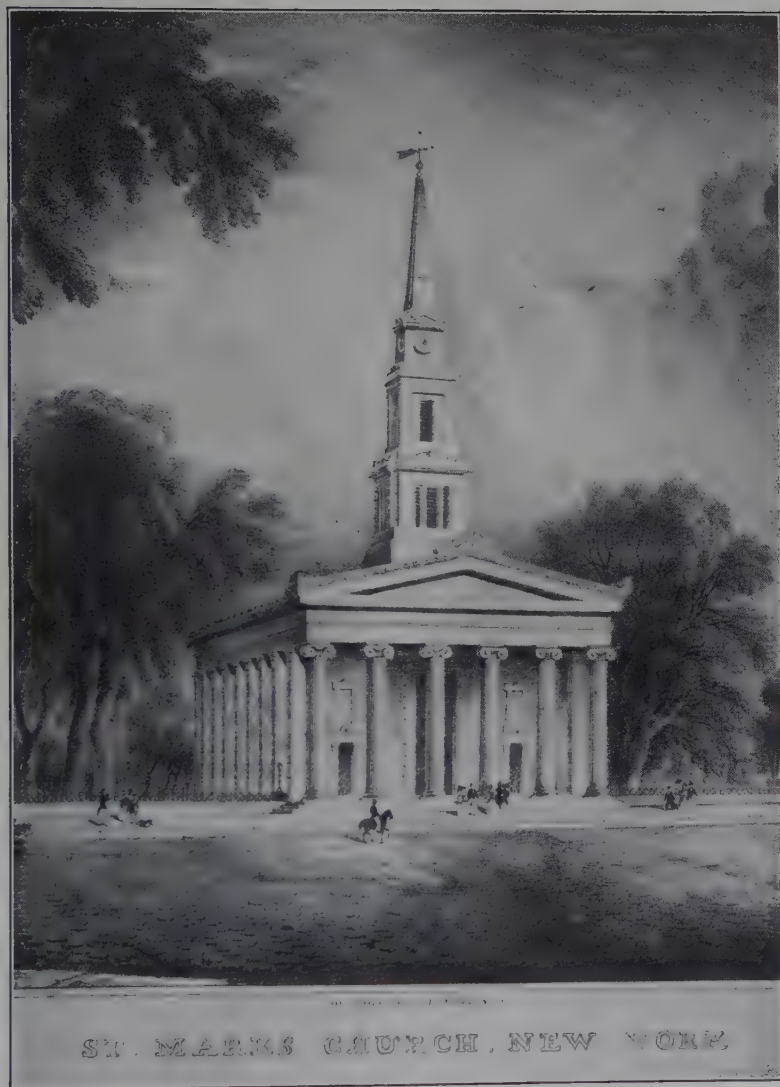
than ever. That is, the fact once tersely expressed by the late Dr. John S. Billings:

A good representative collection of prints is of greatest interest and use to the public and to a majority of those especially interested in prints in particular, if it exists in immediate connection with a large library. In the library it can be closely associated with the literature of art, an association which is absolutely necessary to obtain full benefit of each; and it is also available for the student of social history, of the manners, customs, costumes, etc., of a particular race or person in connection with the literature of these subjects.

This means, of course, that prints, in many ways, mirror the mental activity of mankind, of which they form a rich and varied phase. To collect engravings by Duerer, as an example of the highest development of the art in the North in his time, and as a supreme expression of that period which we call the German Renaissance, is one thing. To acquire French engravings of the Eighteenth century, in which the elegance, brilliancy, and luxury of the time are pictured with admirable skill and understanding, or British mezzotints in which the social and political life of Britain, as personified in her great personages in the same century, is preserved with a rich reflection of that time of ruffles and vigor, is the same. Only the scene and its expression change, but the art, the craftsmanship, are there. In the field of Americana, the basis of acquisition is perforce somewhat modified. The struggle, in the earlier days of our country, to foster the finer graces of art amid the struggle to build a nation, is often more to be honored in the intention than in the accomplishment. So much so that not infrequently, even as historical documents, our early prints can be excused, for shortcomings in veracity, only on the plea that they are at least contemporaneous with the event pictured. But they allure, nevertheless.

In a large and important collection of New York City views, such as this one formed by Mr. Eno, not only the city in its entirety is pictured, not only particular streets and buildings, but the human element in other days is brought nearer to us. Man's activities, his changing costume, customs and views of life, methods of transportation, the growth of traffic, the life of the street, are illustrated in a profusion of types and incidents, directly or incidentally presented. A veritable pageant of New York City history passes before one in such an array of prints, more pulsatingly alive and convincing than actual parading of humanity on floats in celebration pageants is apt to make it. The mute sheets speak volubly and richly to him who will heed.

One may, then, go through such a collection with the point-of-view of the amateur or collector of New York City views, interested in dates, in the development of the pictorial record of the city. So one will pass from the earliest Dutch views of the Seventeenth century, to the Eighteenth century



ST. MARKS CHURCH, NEW YORK.

FROM THE ENO COLLECTION

British engravings, including plans and maps on which one may note by the way such spellings of localities as Bloomindoll, Harlan, Morisinig, Brockland, Bushwijk. One passes into the early Nineteenth century, when there came an evidently growing interest in metropolitan achievement as an outstanding phase of the significance of "the smartest nation in all creation." Prints — good, respectable, and bad — fairly fell over each other from the presses. The city as a whole was depicted from East, West, and South, from Weahawk, Hobuck, Long Island, and Governor's Island, sometimes as a not over-important part of the landscape. But artists and engravers began also to turn to the delineation of street scenes and individual buildings, and with that there come for us little excursions, full of interest, off the beaten track to note the incidental, the odd fact caught by the way.

Of the many familiar prints among those that constitute the record of New York in pictures, an interestingly large representation is to be found here, and there are also some of the rarities with which most of us have no more than a nodding acquaintance.

One may get from this collection a side light on the cultivation of the military spirit. Militia organizations were pictured in all their brave array of gorgeous uniforms, but to-day the prints in which they appeared are treasured by collectors of New York City views on account of their settings. Mitsch's large colored lithographs, done in 1843 and 1844, of the *38th Regiment*, *Jefferson Guards* and the *First Division*, with each member carefully portrayed, are to-day regarded as desirable pictures of Castle Garden and City Hall, respectively. Otto Böetticher painted a picture of the 7th Regiment drilling in Washington Square, and the lithographic copy forms for us an invaluable record of the appearance of that spot in 1852.

To switch to quite a different specialty in hobbies — vessels. Some of the large views of New York from Long Island, especially those by Havell and Horner, show the East River swarming with craft — old style ferry-boats, excursion boats, paddle-wheel ocean steamers, old war ships. The whole waterfront is enlivened by this fortuitous yet detailed panorama of shipping. Again, the matter of vehicles. There is notably that view of the Battery, done on stone by Parsons and Atwater in 1872, in which the foreground is filled with an agglomeration of delivery wagons, an ice wagon, trucks, drays, carriages, a stage coach, a pushcart, and one of the old "Belt Line" horse cars. And there are two imposing pictures of "Van Amburgh & Co.'s Great Golden Chariot." This bandwagon leads more or less gracefully to music titles. They are here, too, "New Brighton Quadrille," 1838; "Croton Jubilee Quickstep," 1842; "Castle Garden Schottische," "Fort Hamilton Polka," 1852; "Hippodrome Schottische," 1858. "Peep-show" prints must be represented in any New York City collection, and certificates of membership in societies and in fire companies, too, to add the emphasis of still another phase of the city's history. The careful attention paid to sign-boards brings up the matter of the more or less subtly introduced "ad." Thus, on that well-known view "from the steeple of St. Paul's" the sign of

Genin the Hatter recalls that worthy's purchase of the first ticket for Jenny Lind's debut at Castle Garden for \$225; that of *Brady's Daguerrian Miniature Gallery* brings to memory a wonderful portrait gallery of notables and an invaluable photographic history of the Civil War; and the book-lover may ponder over the one of *Dunigan's Cheap Book Store*. Noteworthy events are pictured; the dedication of the Worth monument at Madison Square; Kossuth's triumphal progress up Broadway; the great fire of 1835, one picture of which is a woodcut *image* done at Metz, with a blithe introduction of French *pompier*s in place of New York firemen; and the procession in honor of the Fenian exiles in 1871. The last is to be classed as a picture of City Hall, which building appears also in a woodcut printed on a handkerchief, *during the drawing of the lottery*.

Old buildings galore may be studied, but some stand out by very size — the Latting Observatory, near 43d Street and Fifth Avenue, Crystal Palace in Bryant Park, and the Hippodrome, on the site later occupied by the Fifth Avenue Hotel, where Franconi exhibited harnessed camels, reindeer and ostriches.

Among the many street scenes more than one may appeal to this or that one on account of personal associations with the locality delineated. For instance, there's a bird's-eye view of the city, lithographed by Bachmann in 1849, which is of peculiar interest on account of its detailed depiction of the vicinity of Union Square, then Union Park. The clear presentation of the houses in this residence district, with their back yards, the abundance of shade trees, and other facts make this an affair of a possible thrill for more than one. And, still not stirring from the Eno Collection, you may take trips beyond the walls of brick and brownstone, say up the Harlem to see how High Bridge looked in 1849, that old bridge which you may remember as an objective point for outings in your youth.

There's a strong human interest in all that has been spoken of, an interest even more obvious if we consider the street types which are so frequently introduced into views of the city. To single out just one, that negro messenger carrying a string of boots suspended from a pole carried horizontally, in Horner's etched view (1836) of Broadway, much-pictured thoroughfare.

It all leads to a repetition of the statement that in such a collection there is offered an opportunity for a review of the city's growth and history, not only in its material self, but from the standpoint of its participation in the nation's development, and as a local phase of the social life that made our country what it was in successive years. Such considerations, finally, can and should inevitably lead to renewed recognition of the fact that art, beside mirroring the easily visible evidences of costume, custom, and daily life, may, in its deeper significance, be an expression of the spirit of its time and land. In that truism lie some of the richest possibilities of the employment of art in the interpretation of history.

F. W.

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ENO COLLECTION OF PRINTS

COMPILED BY

FRANK WEITENKAMPF, L.H.D.

Curator of Prints

PART I

The prints are arranged in chronological order, on the plan of "The Iconography of Manhattan Island," by I. N. Phelps Stokes. That is, they are arranged by date of depiction, thus showing the city, or a part of it, at a certain time, irrespective of date of publication of the print. Thus, repetitions of an early eighteenth century design in later prints of the same century are all grouped under the date of the first, or an engraving executed in the second half of the nineteenth century, showing Federal Hall in 1789, is listed under the latter date.

The reference letter S, followed by a figure (110) or by a Roman and an Arabic figure (III: 293) indicating, respectively, the plate number, or the volume and page, stands for the Stokes book mentioned above. That monumental work has quite naturally formed the first aid, and the principal one, in the compilation of the present list, although, especially for nineteenth century prints, there was necessary much examination of directories and many other sources of information.

One reason for that is that besides the many pieces of the first importance in the Eno Collection, — pieces indispensable to a fine collection of New York views, — there is here also some material of minor importance. Some of this may, at first sight, seem almost negligible, yet this flotsam and jetsam of the collector's quest not infrequently offers pictorial facts not found elsewhere, or gives welcome confirmation of information found in some more important print. And so these printings from old publications, and the like, will be found scattered among the outstanding desiderata of the collector, often relegated to the foot-note, there to play their humble yet useful part. For instance, an advertising page from a publication of the eighteen-fifties, offering a view of Vesey Street which in its way seems unique. In the absence of lists of such pieces, and of many of the smaller steel plates, very much research was often necessary in order to fix their date. And, indeed, even the previous cataloguing of some of the familiar and, so to speak, "standard" prints, had to be corrected in the face of newly discovered facts.

Daggers († and ††) indicate oversize (over 14" × 20") and extra large (over 20" × 28") prints. The maps in the Map Division, listed in the *Bulletin* for March and July, 1924, have not been re-listed here.

MANHATTAN

SEVENTEENTH CENTURY

1626-28?

1. Certificate of membership in the Society of Iconophiles, made out in the name of Amos Eno, and signed by Wm. L. Andrews, president and Richard H. Lawrence, secretary. Two vignettes: *NEW AMSTERDAM MDCLI* (the Hartgers view) and *NEW YORK MDCCCC*. On lower frame: *E. D. French* (1900). Line engraving. Copy of S 1-a.

c. 1650

2. In banderole in sky: *Novum Amsterodamum*. Underneath: *ENGRAVED FOR THE SOCIETY OF ICONOPHILES OF NEW YORK*. 1906. Below, coat of arms, with *In t Schip Lydia door Laurens Hermans Zn Block Ao. 1650. / Engraved by Sidney L. Smith*. Line engraving. Copy of S 4a.

Series ix, no. 6. On cover: Engraved from an original in possession of the New York Historical Society.

3. *NOVUM AMSTERODAMUM* on banderole in sky. View from south. Ship at left; boat with lateen-sail near large rock in water at right. Issued 1671. Line engraving. S 6.

The Montanus view. From "De Nieuwe en onbekende Weereld... door Arnoldus Montanus" (Amsterdam).

1651

4. View of *Nieuw Amsterdam*, 1659, surrounded by pictures of individual buildings, and scenes in Irving's works. Above: *Knickerbocker Quadrilles*. Below: *RESPECTFULLY DEDICATED TO / WASHINGTON IRVING ESQ. / BY / THE PUBLISHERS. / NEW YORK. / PUBLISHED BY FIRTH & HALL, No. 1, FRANKLIN SQUARE. J. L. HEWITT & CO. No. 239, BROADWAY.* Centre: *Entered... 1843...* Left: *ENDICOTT'S LITHY.* Right: *NEW YORK* Lithograph.

Sheet music cover. The view agrees with the Montanus (c. 1650, S 7), Jansson (1647-51, S 7-a) and Visscher (1651-55, S 8) views.

Manhattan, continued.

1651-55

†5. Map. Near lower right corner, on cartouche: *NOVI BELGII / NOVÆQUE ANGLIÆ NEC NON / PARTIS / VIRGINIÆ TABULA / multis in locis emendata / per Nicolaum Visscher*. Beneath, view of New Amsterdam, in sky of which: *NIEUW AMSTERDAM / op t Eylant Mannhattans*. Under the picture: *A. Het Fort. B. de Kerck. C. de Wintmolen. D. dese Vlagge wert op gehaelt als daer Scheepen in de Haven komen. E. t'gevangen huys. F. de H. Generaels huys. G. t'Gerecht. H. de Kaek. I. Compagnies Pachhuys. K. Stadts Herberch*. Line engraving; colored. S 7b.

The little inset view, says Stokes (r: 152), is the third known engraved view of New Amsterdam.

1661

††6. Plan of New York. At left: ["The Duke's Plan"] Below that, in cartouche: *A DESCRIPTION OF THE / TOWNE OF MANNADOS: / OR NEW AMSTERDAM, / as it was in September 1661 / ... / ... / ... / 1664* In lower left corner: *Lith. for D. T. Valentine's Manual, for 1859, by Geo. Hayward, 171 Pearl St. N. Y.* right: *Entered...1859; by George Hayward*. Lithograph; colored. Reproduction of S 10.

1673

7. Above: *The City of New Orange, 1673, as then sketched*. Below: *A. the Fort & Church, —B. Governor's house & the dock—C. the Canal in Broad St.—D. Rondeel or Battery —E. Stadt-huys—F. Gate & Wall on Wall St.* Lithograph, one tint, Valentine's Manual type.

A poor copy, with some differences, of S 8-b, or at least of that "Restitutio" type. Eno Collection includes a similar view, closer to the "Restitutio" plate, a wood engraving from the "Family magazine," New York, v. 3, 1835-36, p. 161; this cut appeared again in the same magazine, v. 6, 1839, p. 48.

8. *NIEU AMSTERDAM, / al. NEW YORCK* in cartouche in sky; fruit decoration extending on both sides. Near lower left corner, on water: *Carolus Allard exc. cum Priv. ord. Holl. et Westfr.* Line engraving. S 13.

9. Man seated on ground, with bow and arrows, holding animal toward woman standing. On banderole, over clouds: *NIEU AMSTERDAM al. NEW YORCK*. In lower left corner, over border line: *Carolus Allard excudit cum Privilegio ordinum Hollandiæ et Westfrisiæ*. In upper right corner: 79. Issued c. 1700. Line engraving. S 14-b.

From the "Orbis Habitabilis" of Carolus Allard.

10. *New York a city in N. America inhabited by English and Dutch subject to the K. of England*. Three-master and other vessels in foreground. Line engraving. 18th century.

Copy of the Schenck view (S 15), with some alterations. For instance, at the water end of the wall near the right margin, there is a small building outside of the wall, while in the Schenck view it is west of the wall. Entered in Pyne sale catalogue, no. 22, as an inset in *A New & Correct / Map / of the Trading Part of the / West Indies / including the Seat of War / between Gr. Britain & America / 7 more lines, dedicated to Lord Howe by Robert Sayer*. Stokes (r: 242) mentions a map with the same title but dedicated to Edward Vernon and with the imprint of Henry Overton. Moreover, this latter is credited with the Moll view (no. 17 in the present list, 1741, copied from the Burgis view of 1716-18) as an inset. Published 1741, according to clipping from a catalogue.

11. *Nieu AMSTERDAM, een stedecken in Noord Amerikaes / Nieu Hollant, op het eilant Mankattan: namaels Nieu jork genaemt, / toen het geraekte in 't gebied der Engelschen*. [Also 3 lines in Latin.] Left: *Pet: Schenk*. Right: *Amsteld. C. P.* Without 92. Issued 1702. S 15.

1679-80

12. *THE STADTHUYS OF NEW YORK IN 1679 / Corner of Pearl St. and Coenties Slip*. Right: *G. Hayward & Co. 171 Pearl St. N. Y.* Lithograph; yellowish-brown and blue tints. Issued 1867. S 20-b.

"Rectified redraft by J. Carson Brevoort of the Labadist general view."—Stokes r: 224.

13. *Ferry House, New York—corner of Broad & Garden Sts.* Below, on same sheet, *Stadt-Huys, New York—built 1602—razed 1700*. Right: *Lith. Risso & Browne*. Lithograph.

c. 1690?

14. *No. 1. The residence of Jacob Leisler on "the Strand" (now Whitehall Street, N. Y.) / THE FIRST BRICK DWELLING ERECTED IN THE CITY*. Lithograph; colored.

Eno Collection includes also wood engraving, after Alfred Fredericks, *THE TRAINBANDS SIGNING LEISLER'S DECLARATION*.

1693

15. [Plan.] Above: *VILLE DE MANTHE ou NOUVELLE-YORC* / 4 lines of references, in three columns, — *A. Le Port des Barques*, etc., to *M.* Over upper right corner, *Tome 1. No. 33* scratched out on the paper. Line engraving.

From Bellin's "Le petit atlas maritime," v. 1, 1764, plate 33. Copy of the ms. plan by Franquelin, in the *Dépôt de la Marine*, Paris (S 22-b).

1716-18

1717-46

1731

1731-36

1756-57

c. 1760?

c. 1763

+23. *A South West View of the City of New York, in NORTH AMERICA. Vue du Sud Ouest...* / Drawn...by Howdell...Engraved by Canot. / London Printed for John Bowles... [as in item 25]. Right: b. 3. Below, left: 1. *The Harbour*. 2. *Nutting Island*. 3. *Staten Island*. 4. *Long Island*; right: 5. *Rutgars House*. 6. *South River*. 7. *Brew-house*. Issued 1768? Line engraving. S 37.

Manhattan, continued.

c. 1763, continued.

24. NEW YORK IN 1776 / From the rear of Col. Rutgers House, East River. Centre: Engd. by W. G. Jackman. [185-?] Line engraving.

A copy of the preceding (Howdell-Canot South West) view (S 37), with a cow and other additions.

†25. A South East View of the City of New York, in NORTH AMERICA. Vue du Sud Est de la Ville de New York, dans L'AMERIQUE SEPTENTRIONALE. / Drawn on the SPOT by Capt. Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. / London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. Right: b. 4. Below, left: 1. New Colledge. 2. Old English Church. 3. City Hall. 4. French Church. — right: 5. North River. 6. Staten Island. 7. The Prison. Line engraving. S 38.

A not uninteresting detail is the construction of the fences, — in one case, at least, of the post-and-rail variety, in another, stockade-like palings. With this print there came a cutting (item 332) from an English dealer's catalogue, priced 6 guineas for the South East and South West views.

26. SOUTH EAST VIEW OF THE CITY OF NEW YORK. / 1. New Colledge. 2. Old English Church. 3. City Hall. 4. French Church. 5. North River. 6. Staten Island. 7. The Prison. / 1768. Left: Thos. Howdell, Delt. Right: Engraved & Printed by Gavit & Duthie. Centre: Copied from the Original Engraving by P. Canot, 1768. Line engraving

1766

††27. In double cartouche at top, within border, left: A PLAN of the CITY of NEW-YORK and its ENVIRONS / to Greenwich ... / [5 lines] ... Town. / Survey'd in the Winter, 1775. / Sold by A. Dury, Dukes Court St. Martins Lane; right: To the Honble. Thos. Gage Esqr. ... / [7 lines] / John Montresor. / Engineer. Below, under border: R. Andrews, Sculp. Line engraving. S 40.

Second known state, says Stokes.

— Same; colored. Cut into 16 sections and mounted.

1766-67

††28. Plan of New York City; view below. In lower left corner of plan: PLAN / of the / CITY of NEW YORK, / in / NORTH AMERICA: / Surveyed in the years 1766 & 1767. / References. / [Two columns, 18 and 20 lines respectively, marked a-z, and 1-10; 3 extra.] At bottom of plan, near centre: London, Publishd according to Act of Parliament,

Jany. 12, 1776; by Jefferys & Faden, Corner of St. Martins Lane, Charing Cross. In upper left corner: To His Excellency / Sir Henry Moore, Bart. / Captain General and Governour in Chief, / In and Over HIS MAJESTY'S Province of / NEW YORK / ... / ... This Plan / ... / ... / Is most Humbly Dedicated by His Excellency's / Most Obedt. Humble Servant, / B. Ratzer / Lieut. in His Majestys 60th or / Royal American Regt. / Thos. Kitchin Sculp. Below the plan, view of the city, on which, on banderole in centre near top: A South West View of the City of New York. / Taken from the Governours Island at * Line engraving. S 41.

— Another impression of the South West view, cut from the plan, together with the lettering CITY of NEW YORK / NORTH AMERICA. / surveyed in the Years 1766 & 1767, the latter pasted on the mat.

†††29. Plan of New York, Manhattan between NORTH OR HUDSON RIVER and EAST OR SOUND RIVER. Near lower right corner: PART OF LONG OR NASSAU ISLAND. In cartouche in upper left corner: To His Excellency / Sr. Henry Moore, Bart. / Captain General and Governour in Chief in & over / the Province of NEW YORK & the Territories / depending thereon in America / Chancellor & Vice Admiral of the same. / This PLAN of the City of NEW YORK, / Is most Humbly Inscribed by His Excellency's Most Obedient Servant, / Bernd. Ratzen. / Lieut. in the 60th Regt. / survey'd in 1767. / References; / 16 lines in double column, 1-31. Under the print, right: T. Kitchin Sculp. — centre: London, Published according to Act of Parliament Jany. 12, 1776; by Jefferys & Faden, Corner of St. Martins Lane, Charing Cross. Line engraving. S 42.

Dealer's oval stamp on plan, under cartouche.

c. 1768

30. CAPT. T. WEBB / preaching in the barracks in N. York. Below, on same sheet: View of the FIRST METHODIST CHURCH / in John St. New York — the first erected in America 1768. Above: 10. Over upper left corner: Pl. 9. Over upper right corner: Page 238. Line engraving. Published about 1825?

Webb, barrack-master at Albany, and an apostle of Wesley, preached to the Methodists in New York, who soon had to seek more commodious quarters and hired a rigging-loft in William Street. See "History of the Methodist Episcopal Church," by Nathan Bangs, v. 1, New York, 1838, p. 49-50; v. 2 has a portrait of the captain, with a broad band over one eye.

†31. THE FIRST METHODIST EPISCOPAL CHURCH IN AMERICA. / This edifice was erected 1768, on Golden Hill, (now John Street) City of New York, was taken down & rebuilt, 1817, & re-built 1841. / FROM THE ORIGINAL PAINTING IN

Manhattan, continued.

1768, continued.

THE POSSESSION OF JOSEPH SMITH
D. Left: PAINTED BY JOSEPH B.
SMITH. Right: ENGRAVED BY LEWIS
MELNOCE. Centre: Entered...1868 by
Joseph B. Smith & Co. Line engraving. S
900, suppl. 148.

Figures in eighteenth-century costume.

Various small pictures of this church—line engraving by A. Dick after I. B. & P. C. Smith (frontispiece, History of the M. E. Church, by N. Bangs, v. 1, 1888); lithograph by A. Weingartner (Valentine's Manual, 1857); and several woodcuts—do not show the buildings to the left and right which appear in the present print, and they are views taken within the enclosure formed by the board fence which in this encephalograph print and in a small line engraving Drawn by L. Hollis appears between the beholder and the church. Stokes (III: 930) states that the "three successive buildings are shown on a wash drawing by Joseph B. Smith in possession of the N. Y. Hist. Soc."

††32. Three pictures of the First Methodist Episcopal Church, — THE FIRST...FOUNDED A. D. 1768, Dedicated by the Revd. Philip Embury, the SECOND CHURCH REBUILT 1817. Dedicated by the Revds. Nathan Bangs D. D. St. Merwin and Bishop Doane, and the THIRD CHURCH REBUILT A. D. 1841. Dedicated by Bishop Hedding. Also, The old RIGGING LOFT as it now stands 120 / William Street 1844. Formerly Boat and Horse / Street. Finally, three tablets with names of the First Board of Trustees, and those of 1844 and 1847. All on one sheet. Respectfully inscribed to the Trustees & Members of the FIRST METHODIST EPISCOPAL CHURCH in John Street New York, by Joseph B. Smith. Below, left: LITH. OF MADRICOTT, 22, JOHN ST. N. YORK.; right: FOR SALE AT R. C. BULLS 11 N. YORK ROW. Within lower border line: Entered...1844 by Joseph B. Smith... Lithograph; light blue and light brown tint. S III: 900, no. 145.

The picture of the first church shows a lamppost, presumably of about 1844: that of the second, a one-wheeled truck, with a driver wearing what looks like the smock-frock of the British peasant, and the building next to the church, the sign-board of W. S. DUVALL MERCHANT TAILOR / 48. The Collection includes also a small reproduction of a pen-and-ink copy of the lithograph published 1846 by R. Robinson. This cut, taken from a periodical about 1870, shows the Old Rigging House with signboard of DOTY & BERGEN (not Berger, as Robinson has it) as it was in 1846.

c. 1773

33. A VIEW OF NEW YORK IN 1775 / from an Aqua-tint in The Atlantic Neptune / published in 1781 for the use of the Royal Navy. / Engraved for the Society of Iconographers / By Sidney L. Smith, 1906. Series IX, no. 9. Line engraving. Copy of S 44.

c. 1775

†34. La Nouvelle Yorck. / Une Ville dans l'Amerique... / [3 lines]...nommèrent nouvelle Yorck. / [Title also in German.] Se vend à Augsbourg...vendre les Copies. Right: Gravé par Balth. Frederic Leizelt. Above: Collection des Prospects. In reverse: VUE DE LA NOUVELLE YORCK. Line engraving; colored. S III: 890, no. 12.

Two impressions. "Peep-show" print. Fictitious view. See also no. 43 for another of this series.

1776

††35. Plate from the Atlantic Neptune, with five views, of the HIGHLAND of NEVER-SINK; SOUTH SHORE of LONG ISLAND; NEW YORK, with the ENTRANCE of the NORTH and EAST RIVERS; The LIGHT HOUSE on SANDY HOOK; and the NARROWS, (between Red and Yellow Hook, on Long Island, & the East Bluff of Staten Island.). Below, right: Publish'd according to Act of Parliament, Oct. 4, 1777, by J. F. W. Des Barres, Esqr. Aqua-tint. Lightly colored, mainly in blue. S 45a.

36. Map. Near upper left corner: A sketch of the Operations of HIS / MAJESTY'S / Fleet and Army under the Command of / Vice Admiral the Rt. Hble. Lord Viscount Howe / and Genl. Sr. Wm. Howe, K: B: in 1776. / References. / A. Fort Washington. / [14 lines.] / Q. Fort Independence. In lower right corner: Publish'd according to Act of Parliament Jany. 17, 1777, by J. F. W. Des Barres Esq. Line engraving; land portion colored light brown.

As in other maps of the period, the oyster banks west of Bedloe's Island are featured.

††37. PULLING DOWN THE STATUE OF GEORGE III / BY THE "SONS OF FREEDOM." / AT THE BOWLING GREEN CITY OF NEW YORK JULY 1776. Left: PAINTED BY JOHANNES A. OERTEL. Right: ENGRAVED BY JOHN C. McRAE. / PRINTED BY H. PETERS. Centre: PUBLISHED BY JOHN C. McRAE 694 BROADWAY NEW YORK. / Entered ... 1859... Line engraving.

38. La Destruction de la Statue royale a Nouvelle Yorck.—L' Entrée triumphele de Troupes royales a Nouvelle Yorck.—Debarquement des Troupes engloises a nouvelle Yorck.—Representation du Feu terrible a Nouvelle Yorck... / 19. Septembre 1776 /... / [3 lines.] Right: Gravé par Francois Xav. Habermann. Four prints, each with title also in German, and repeated above, reversed, in French. Line engravings, colored.

Fictitious views, "peep-show" prints, issued about 1776, listed in Stokes (under plate 12). All trimmed close.

Manhattan, continued.

1776, continued.

39. *Débarquement des Troupes Angloises à Nouvelle York.* [Title repeated, reversed, above.] *A Paris chez J. Chereau rue St. Jacques aux 2 Colonnes au dessus de la Fontaine St. Severin No. 257.* Line engraving; colored. About 1776.

A "peep-show" print. Not the same design as the one with same title listed in preceding entry.

40. Map. In upper left corner: *Attaque / de l'Armée des Provinciaux / DANS LONG ISLAND / du 27. Aoust 1776. / Dessin de l'Isle / DE NEW YORK ET DES ETATS / Publié à Londres par acte du Parlement du 24 8bre. 1776. / et à Paris / Chez le Rouge Rue des Grands Augustins / Renvoi /* [Key lines, letters A-F and numbers 1-7.] Lettering on map is in English. Line engraving.

†41. *A PLAN of NEW YORK ISLAND, with part of LONG ISLAND, STATEN ISLAND & EAST NEW JERSEY, with a particular Description / of the ENGAGEMENT on the Woody Heights of Long Island, between FLATBUSH and BROOKLYN, on the 27th of August 1776. / between HIS MAJESTY'S FORCES Commanded by General HOWE and the AMERICANS under Major General PUTNAM. Shewing also the Landing of the / BRITISH ARMY on New-York Island, and the Taking of the CITY of NEW-YORK &c. on the 15th of September following, with the Subsequent Disposition of Both the Armies. / Engraved and Publish'd according to Act of Parliament Octr. 19th 1776, by Wm. Faden, successor to the late Mr. Ts. Jefferys, Geographer to the King, Charing Cross, LONDON.* Line engraving. S 45b, 4th state.

The progressive position of the armies and of the British war vessels is shown. Among places noted are *Brookland or Brooklyn, Flatbush, Flatland, Gravesend, in Long Island; Richmond, Castle Town, Ducksberry Pt., Doyles Ferry, Narrows Ferry, on Staten Island; Bergen Point, Barren Neck, Hobcock, Snake Hill, Bergen Meadows, Hackingsack, Aquakeneck, in New Jersey.* Not far from Hell Gate are indicated *Vessels Sunk by the Amer.* The *Bronks River* winds its way past *Yonker*.

Trinity Church. 1776. See no. 72, note.

c. 1780

42. *A Plan of / the CITY and ENVIRONS of NEW YORK / in NORTH AMERICA.* (In lower left corner.) Line engraving.

From "Universal magazine," London, November, 1776, opposite p. 225, on which latter appears a key to the reference letters on the map. The latter illustrates a "Concise history of the origin and progress of the present unhappy disputes between Great Britain and the American colonies," of which chapter 2 appears in this issue of the magazine.

Shows *NEW YORK ISLAND* and *PART OF LONG ISLAND.* Various points indicated by letters. Very like the Ratzler plan (1776-77, issued 1776, S 41), but, though it has less lettered streets, it has additional lettering. For instance, two blocks of *New Buildings not Finished, Ranelah Gardens, and*

Vauxhall Gar. on the west shore. *Delaney's* [sic!] *New Square* appears, which fixes date at least after Oct. 31, 1765 (see S 1: 343). Major Holland's plan, 1776, appears to lack streets shown on the present one.

42A. The Walton House, Pearl Street. Large tree on walk to left; garden wall, trees and shrubs to right. In lower right corner: *H.* Reproduction of pen drawing.

Probably drawn by Abram S. Hosier (Directory 1864/5-1877/8).

Stokes, III: 953: "324-6 Pearl St. Erected 1752; demolished 1881."

The Bank of New York began business here June 9, 1784, the site being then no. 67 St. George's Square (afterward changed to Franklin Square), and also known as no. 156 Queen St., afterward Pearl St. The bank continued to occupy a part of this building until 1787. All of which is set forth in Henry W. Dommatt's "History of the Bank of New York," 1884, picture opposite p. 28 of which volume shows the garden at the right, but no tree at the left. Tree and garden wall, seen in the present cut, appear also in the one on p. 305 of J. G. Wilson's "Memorial history of New York," v. 2, 1892, but both are missing in the wood engraving, by Mason after A. J. Davis, in "New York Mirror," March 17, 1832. The design of this last was copied repeatedly, e. g. in a wood engraving with O in lower right corner, and in the lithograph in Valentine's Manual for 1849, p. 331. In Mrs. Lamb's "History of New York," 1877, v. 1, p. 684, a wood engraving by Richardson shows a garden wall on each side of the house, instead of only on the right, but not the large tree on the walk, left. This cut is labeled "Walton House in 1760," while the cut in Dommatt's book is dated 1784. On what possible originals the two last-mentioned pictures are founded, does not appear, but one may perhaps fix probable date of depiction at 1780.

It appears that about 1867 or earlier the building became a boarding-house for sailors. Robert Macoy's "Illustrated How to see New York," 1876, p. 70, shows the house as it then looked, with another cut labeled "1846" by way of comparison. Several of the books mentioned tell us that "formerly the garden extended down to the river," and an article which appeared in "Harper's weekly" for Nov. 12, 1881 (at which time the building was being demolished), p. 756, states that "by the side of the house upon the south was the massive garden wall, over which hung the heavy foliage of shrubs and trees. In the wall was the garden gate..." From what picture or description the writer got his facts, is not stated. With these notes in Harper's appear some sketches by Charles Graham, showing the house as it then looked, the workmen already taking it down, as well as some interior details.

1781

†43. *L'Arrive du Prince Quillaume Henry fils du Roi / d'Angleterre a Nouvelle York en Amerique 1781. / le 16 Octobre.* / [Title also in German.] / *Se vend a Augsbourg... vendre les Copies.* Left: *peint par Richard Wright a Londres.* Right: *Gravé par Balh. Frederic Leizel[t].* Above: *Collection des / Prospects;* in reverse: *L'ARRIVE DU PRINCE QUILLAUME HENRY A NOUVELLE YORK.* Line engraving.

"Peep-show" print, possibly used in Holland, since there is written in pen-and-ink on the upper margin: "Aankomst van William Henry te New-York -99." For another of this series see no. 34.

† — Same. Colored.

44. In upper left corner: *CHART and PLAN / of the HARBOUR of NEW YORK & the Couny. Adjacent, / FROM SANDY*

Manhattan, continued.

81, continued.

BOOK TO KINGSBRIDGE. / *Comprehending / The WHOLE of NEW YORK and STATEN ISLANDS, / and / PART of LONG ISLAND & the JERSEY SHORE: / and SHEWING the DEFENCES of NEW YORK / Both by Land and Sea.* Below, right: *no. Lodge sculp.; centre: London, Published Novr. 30th 1781, by J. Bew, Pater Noster Row.* Line engraving.

1783

45. BULLS HEAD IN THE BOWERY, *between Bayard and Pump Sts. now Canal St. N. Y. 1783; Left: Lith. for D. T. Valentine's Manual for 1861. Right: by Geo. Hayward, 171 Pearl St. N. York. Lithograph; no tint.*

On the site of this tavern was erected the New York Theatre (the "Old Bowery") in 1826.

46. Washington's Grand Entry into New York, Nov. 25th 1783. / SCENE JUNCTION OF AVE. AND THE BOWERY. Left: From the Original Drawing by Alphonse Bigot. Published by JOHN SMITH, 804 MARKET ST. PHILA. Right: Chromo Lith. by T. Sinclair Phila. Centre: Entered...1860...by John Smith / And is Respectfully Dedicated to the Citizens of the United States. Lithograph; in color.

1789

47. Federal Hall on Wall St. N. Y.—and Washington's installation 1789. Right: Lith. *Wells & Browne.* Lithograph.

48. [FROM A CONTEMPORARY PRINT / FEDERAL HALL, WALL STREET & TRINITY CHURCH, NEW YORK IN 1789 / [two more lines.] / COPY- RIGHT 1879 by M. C. HYDE. Right: CLAY RICHMOND, Buffalo, N. Y.] Lettering *removed off.* Lithograph; light brown tint.

49. VIEW OF THE OLD CITY HALL, WALL ST. / *In which Washington was inaugurated first President of the U. S. Apl. 30, 1789.* Left: *Drawn by Diedrich Knickerbocker, Jr.* Right: *Engd. on Steel by Hatch Smillie.* Below, right: *Printed by J. & G. Cooke.* Line engraving.

1790

50. A View of the present Seat of his Excel. the Vice President of the United States. Right: *Tiebout Del. & Sculp.* Over upper right corner: *New York Mag. June 1790.* reproduction of S 55-a, with title: *Richmond Hill House, Fac-simile no. 5, published by the Society of Iconophiles, 1901.*

51. Portrait of Aaron Burr and a view of Richmond Hill. By Francis S. King. Published by the Society of Iconophiles. 1902. Line engraving.

The view of 'Richmond Hill' is from an engraving in the "New York magazine" for June, 1790. This varies in details from the reproduction listed under the preceding number.

c. 1791

52. Two figures in Roman costume, on stage; eighteenth century audience in foreground. Scribbling, including date 1791, on wall on each side. In pencil: "India Proof. Interior of the old John St. Theatre, N. Y., privately issued by Dr. Emmet \$1.50." Wood engraving.

S III: 984: "Site 15-21 John St. Erected and opened 1767; closed 1774; conducted as Theatre Royal by British officers 1777-81; reopened as National Theatre 1785; demolished 1789; rebuilt and reopened 1791; last performance 1798."

1793

53. Above, within border: *ORIGIN OF STEAM NAVIGATION, / A VIEW OF COLLECT POND AND ITS VICINITY / IN THE / CITY OF NEW YORK IN 1793.* Underneath, plan, with *CENSUS / OF THE / CITY OF NEW YORK.* in various years from 1697 to 1863. Below: *ON WHICH POND THE FIRST BOAT PROPELLED BY PADDLE WHEELS AND SCREW PROPELLERS, CONSTRUCTED BY JOHN FITCH, SIX YEARS BEFORE / ROBERT FULTON MADE TRIAL OF HIS BOAT UPON THE RIVER SEINE ...AND TEN YEARS PRIOR TO HIS PUTTING INTO OPERATION HIS / BOAT CLERMONT...WITH A DESIGN OF THE BOAT AND ITS MACHINERY ON THE COLLECT POND. / BY JOHN HUTCHINGS No. 3 WESLEY PLACE WILLIAMSBURGH, L. I. 1846.* To the right and left of the plan appear pictures of boats, under which letters, etc. Lithograph.

Entirely different from S 58-b. Title is above, not below; text below surrounds small picture of the Tombs; figures in boat in upper left corner are in reverse of those in S 58-b; arrangement of lettering to right and left of plan is different.

1795

54. A View of St. Paul's Church, New York. Left: *I. Anderson, del.; right: Scoles, sculp.* Line engraving reproduced by process. Society of Iconophiles, Fac-simile no. 6, May, 1901.

Fac-simile of a copperplate in the "New York magazine" for October, 1795.

Manhattan, continued.

c. 1796

††55. *A View of the City of NEW-YORK from Brooklyn Heights, in 1798* by Monsieur C. B. Julien, de St. Memin with a Pantograph invented by himself. Right: Published by M. Dripps from an Original Drawing now in possession of J. C. Brevoort Esqr. / of Brooklyn. Names of buildings under the print. Lithograph? S 80-a, 1st state.

Panoramic view from the east. Stokes (I: 438) believes that this was enlarged from the St. Memin view (S 61). The second state was published in Valentine's Manual, 1861.

56. *THE CUSTOM HOUSE, NEW YORK / 1799-1815 / ENGRAVED FOR THE SOCIETY OF ICONOPHILES, 1906.* Left: WM. ROLLINSON. DEL. Right: W. M. AIKMAN, SCULPT. Line engraving. Series IX, no. 4. Copy of S I: 441, pl. 63.

1796

†57. *NEW YORK.* View from the south. Man-of-war at left. Line engraving; colored. S 56.

"One of the most accurately drawn and interesting views of the city," says Stokes (I: 419), who thinks that the engraver is possibly St. Memin.

58. *A South West Prospect of the City of New York (1806) Engraved / by Sidney L. Smith from a Contemporary Print for the / Society of Iconophiles, New York, 1906.* Line engraving. Series IX, no. 5.

Copy of the preceding.

†59. *View of the City of New York taken from Long Island.* In foreground, toward right: St. Memin del. / 1796. Etching; uncolored. S 61. Stauffer 2735.

Title in one line, as in N. Y. Historical Society impression. (See S I: 437.)

— Same. Restrike. (See S I: 438.)

†60. *NEW YORK. / From HOBUCK FERRY HOUSE NEW JERSEY. / London Pubd. March 31st 1800, by F. JUKES No. 10 Howland Street and by Al. Robertson Columbian Academy Liberty Street New York.* Left: Alexander Robertson Delineavit. Right: Francis Jukes Sculpsit. Color washed over margin so as to cover *New York* and names of artists. Issued 1800. Aquatint; colored. S 73.

"A rare and very beautiful view." — Stokes.

1797

†61. *A VIEW OF THE FEDERAL HALL OF THE CITY OF NEW YORK, / as appeared [sic!] in the year 1797, with the Adjacent buildings thereto, / Drawn expressly for D. T. Valentine's Manual.* Left: FROM THE ORIGINAL DRAWING BY GEORGE

HOLLAND. Right: LITH. & PRINTED IN COLORS BY C. CURRIER, 33 SPRUCE ST. N. Y. Lithograph in color. See S 67 (I: 445).

†62. *THE GOVERNMENT HOUSE. / This edifice was erected 1790, at the foot of Broad-Way, facing the Bowling Green. It was originally designed for the Residence of Genl. Washington (the President of the United States,) but, the Capitol being removed, he never occupied it, / It then became the Governor's [sic!] House; and was the residence of Governors George Clinton and John Jay. The building was subsequently used for the Custom-House, from the year 1799, until 1815, when it was taken down.* Left: FROM THE ORIGINAL DRAWING BY W. J. CONDIT / FROM AN ORIGINAL DRAWING IN THE POSSESSION OF N. CAMPBELL ESQ. Right: PRINTED IN COLOURS BY WM. ELLS. / LITH. & PUB. BY H. R. ROBINSON 142 NASSAU ST. NEW YORK. Centre: Entered... 1847... In lower left corner: C. Milbourne Delin. Et Excud. 1797. Lithograph; colored. S 66.

a. 1st state, as described.

b. 3d state, with "ocupied" corrected, "Printed in colours by WM. Ells" erased, Robinson's publication line replaced by LITH. & PRINTED IN COLOURS BY C. CURRIER, 33, SPRUCE ST. N. Y., N. Campbell changed to THOMAS N., and Drawn expressly for D. T. Valentine's Manual added after the words "taken down."

c. 1798

†62A. Above: *PLAN of the City of New York.* Below: *Drawn and engrav'd for D. LONGWORTH Map & Print Seller, No. 66 Nassau Street.* Within border, toward the right: J. A. Del. Engrd. by P. R. Maverick 65 Liberty St. Line engraving. S III: 891, no. 20.

Impression listed by Stokes has address *Shakespeare Gallery, May 1808*, instead of 66 Nassau. That is presumably the 1808 Longworth map reproduced in "Valentine's Manual" for 1852. Comparison of the present plan, the one about 1804 reproduced in "Valentine's Manual" for 1849, and the 1852 production, shows the growth of the city northward, as well as various changes in names of streets. Laight Street, for example, which was "laid out prior to 1797" (Stokes) is shown in the present plan, but not named, as it is in the 1849 (1804) lithograph referred to. Longworth is placed at 66 Nassau in the city directory during 1795-98 (after that at the Shakespeare Gallery, 11 Park); Maverick at 65 Liberty during 1795-1802. All of which places this plan at about 1798, the 1808 issue being probably from a re-touched plate.

NINETEENTH CENTURY

1801

†63. *NEW YORK from LONG ISLAND / Published by J. Wood & W. Rollinson New York February 14th 1801.* Left: Drawn by John Wood. Right: Engd. by W. Rollinson. Aquatint; uncolored. S 74.

Manhattan, continued.

1803

††64. *The City of / New York IN THE STATE OF NEW YORK North America / Published Jany. 1, 1803, by W. Birch, Springfield, near Bristol, Pennsylvania.* Left: Painted by William Birch. Right: Engraved by Samuel Seymour. Centre: WM. H. MORRIS, 100 ARCH ST. Line engraving. S 77. Pic-nic party state.

c. 1806

65. *View of the BOTANIC GARDEN at ELGIN in the Vicinity of the City of NEW YORK.* [Without established in 1801.] Left: L. Simond del. Right: Leney sc. Line engraving. S III: 896, no. 94.

"By 1806," we are told, "the grounds were mostly under cultivation...with greenhouse and hot-houses." Attempts to sell were made as early as 1808.

1807

66. *A SCHOONER WITH A VIEW OF NEW YORK / GVELETTE, ET VUE DE NEW YORK.* Left: Domk. Serres R. A. del. Right: J. Clark & J. Hamble sculp. Centre: Edwd. Orme Excudit. Below, centre: Published & Sold Jany. 1 1807, by Edwd. Orme, 59, Bond Street, London. Aquatint. S III: 891, suppl. 18.

67. *These are to certify / that "Daniel Payne" is pursuant to LAW / nominated and appointed one of the Firemen of the City of New York. / In pen-and-ink: "September 5th 1808. John Pintard / Clerk." Above, Neptune, tritons, etc., within circle inscribed VOLUNTARY AID, surrounded by trophy composed of fireman's helmet, ladder, hook, etc. Below, firemen working at a fire. Underneath: Engraved by Peter Maverick from a drawing by Archibald Robertson. / March 1807.* Line engraving.

Interesting details of fire apparatus, buckets, helmets, etc. Buildings, including two churches, in background, the scene giving a very vague impression of the lower end of City Hall Park, and Broadway and St. Paul's beyond, although the buildings do not agree with the actual structures.

68. *View of Hell Gate, the Entrance from Long Island Sound to New York. / Published March 1, 1807, by James Cundee, Albion Press, London.* Centre: Drawn under the direction of the Author, and Engraved by M. Merigot. Aquatint.

1808

69. *Plan of...New York...* D. Longworth. See 62A.

1809

70. *VIEW OF BUILDINGS IN THE PARK, N. Y. / 1809.* Left: Lith. by Geo. Hayward, 171 Pearl St. N. Y. Right: for D. T. Valentine's Manual for 1860. Key words: School. Engine House. Bridewell. City Hall. Lithograph; one tint.

Wooden fence around Park. In the present list, the fence appears as follows:

Wooden fence, no. 70 (1809).

Iron fence, West side, so no gate-posts shown, no. 86 (1820); 95 (1825); 338 (c. 1856).

[Iron fence and iron gate-posts, in Valentine's Manual, 1848.]

Iron fence and flat-top masonry gate-posts, no. 93 (c. 1823); 97 (1825); 111 (1828).

Iron fence and spherical top masonry gate-posts, no. 126 (1830); 155 (c. 1835); 323 (c. 1854).

Iron fence appears as late (S 150) as 1859.

The Park, says Stokes (III: 969), was "improved and enclosed 1817... Posts and chains placed around grass plots 1833." (See no. 243A in present list.) And further (III: 564): "Iron railing around City Hall Park completed 1821."

1809-13

71. *ST. PAUL'S CHAPEL ABOUT 1812 / SOCIETY OF ICONOPHILES / 1908.* Left: W. Strickland Pinxt. Right: Sidney L. Smith Sc. Series IX, no. 12. Line engraving. Copy of S 81-a.

72. *GRACE AND TRINITY CHURCHES / SOCIETY OF ICONOPHILES / 1908.* Left: W. Strickland Pinxt. Right: Sidney L. Smith Sc. Series IX, no. 11. Line engraving. Copy of S 81-b.

The ruins of Trinity Church after the fire of 1776 are shown in a wood engraving by R. N. White, in the Eno Collection. It is on a page taken from the "New York Mirror" for June 17, 1837. The accompanying text is an extract from Dunlap's "History of New York for schools." An introductory note tells us that "the drawing was made by a citizen who had seen the church as described below."

1811

†††73. In upper left corner: *THIS MAP OF THE / CITY OF NEW YORK / and / ISLAND OF MANHATTAN / as laid out by the / Commissioners appointed by the / Legislature / April 3d, 1807 is Respectfully Dedicated to the / Mayor, Aldermen and Commonalty thereof / By their most Obedient Servant / Wm. Bridges / City Surveyor.* Left: Engraved by P. Maverick. Over border line, near lower left corner: *Entered...Nouv. 16th. 1811.* Line engraving. S 80-b.

††74. Reproduction of the preceding, on a smaller scale. Under lower right corner: *ROBERT A. WELCKE, PHOTO-LITH., 178 WILLIAM ST., N. Y. [1900.]* S 80-b, note (III: 549).

Manhattan, continued.

1812

††75. Circular map. Above, left: *Map / OF THE COUNTRY / THIRTY MILES ROUND / The City of / New York / Designed & Drawn by I. H. Eddy of N. York, 1812.* Above, right: *To / Dewitt Clinton Esqr. / Mayor of the City of New York / THIS MAP / is inscribed by / his respectful friend / THE AUTHOR.* Below: *Published by Prior & Dunning, Map and Chart sellers No. 111 Water Street / Copy Right secured according to Law. Line engraving; colored.* S 82.

1814

†76. *LAUNCH OF THE STEAM FRIGATE FULTON THE FIRST, AT NEW YORK, 29th OCTR. 1814. / 150 feet long... Columbiar...[tear].* Left: *Drawn by J. J. Barralet, from a sketch by Morgan, taken on the spot.* Right: *B. Tanner, direx.* Line engraving. S 83-a. Stauffer 3131.

Published 1819. With clipping from "Sun," June 5, 1897.

77. *LA FREGATE À VAPEUR LE FULTON, manœuvrant dans la Rade de New-York. Au loin le Bateau à vapeur, messenger du New-huven. [5 lines of description.]* Right: *A Paris, chez Ostervald l'ainé Editeur, Rue de la Parcheminerie, No. 2.* Etching and aquatint. S 83-a; S III: 905, no. 220.

With printed copy of Fulton's letter of Dec. 24, 1813.

1817

†78. Map of New York. In upper left corner: *This ACTUAL MAP / AND COMPARATIVE PLANS / Showing 88 years growth of the City of NEW YORK, / Is inscribed to the / Citizens / G. B. King Sc. N. Y. 1817. / BY THE PROPRIETOR / David Longworth.* Above, engravings of building: *City Hall..., Asylum..., New York Hospital..., New York Institution..., City Hotel.* To the right, in type-print: *THE GUIDE / THROUGH THE / CITY OF NEW YORK / IS / LONGWORTH'S / EXPLANATORY MAP AND PLAN...Entered...1817.* Under map: *Published by David Longworth 11 Park, 1817; left: Engraved by Jas. D. Stout.* Line engraving. S III: 891, suppl. no. 21.

1818?

79. *New York vu de l'Ouest.* Right: *desé et Lith. par Ed. de Montule.* Over upper right corner: *Pl. 3. Lithograph.*

Battery section heavily wooded. In foreground, peculiar two-keel steamboat. Pyne catalogue, no. 49, dates this 1818.

c. 1819

80. *View of New York taken from Weahawk.* [Title also in French, Latin and German.] / *No. 1 / Imp. Lith. de Bove dirigée par Noel ainé & Ce.* Left: *Lithographié par Deroy.* Right: *Dessiné d'après nature par J. Milbert.* Above: *AMÉRIQUE SEPTENTRIONALE—ÉTAT DE NEW YORK.* Left: *1re livraison.* Right: *Pl. 1. Lithograph.* S III: 892, no. 26. See also S III: 569.

81. *Interior of New-York, Provost Street and Chapel.* [Title also in French, Latin and German.] / *No. 3 / Imp. Lith. de Bove dirigée par Noel ainé & Ce.* Left: *Lithographié par Villeneuve figé par V. Adam.* Right: *Dessiné d'après nature par J. Milbert.* Above: *AMÉRIQUE SEPTENTRIONALE—ÉTAT DE NEW-YORK.* Left: *1re Livraison.* Right: *Pl. 3. Lith.* Pencil note: "Corner West Broadway and Franklin St. about 1824." Noted under S 87-b. S III: 569; 910, no. 283.

82. Four vign. views, title under each: *Appercu des chûtes de Niagara à 3mil de distance.—Canal de l'Ouest, près les petites chûtes de la rivière Mohawk.—Coté sud de la ville de New York, sur le Sond ou rivière de l'Est.—Petites chûtes de la rivière Mohawk.* [Title of each also in English.] Above: *AMÉRIQUE SEPTENTRIONALE / Etat de New-york;* right: *No. 3.* Below, left: *J. Milbert, del. et lith.;* right: *Lith. de Bénard.* Underneath, left: *Published by Bailly et Ward.;* centre: *A Paris, chez Rosselin, quai Voltaire, No. 21 bis.;* right: *Lith. de Bénard, rue de l'Abbaye, 4. Lithograph.*

South view of New York taken from Brooklyn.

c. 1820

83. *This certifies / THAT "Daniel Payne" HAS / Served as a FIREMAN the time prescribed by the Law of / this State entitled "An act granting privileges to the / Firemen of the City of New York" passed the 12th April 1816 / NEW YORK "November 5th" 18 "22" / "Thomas Franklin" Chief Engineer. "I. Morton" Clerk C. C.* [Names and date, not in italics, added in ink.] Below, partly torn off: *Drawn by Morgan, & Engraved by G. B. King, from the Designs of T. Scott, W. Nixon, & P. W. Engs.* Above, Neptune, etc., in circle inscribed *FIRE DEPARTMENT INCORPORATED 20th MARCH 1798,* surrounded by trophy composed of fireman's helmet, oil torch, ladder, hook, etc. Below, at left, *FIREMEN'S HALL;* at right, female with anchor addressing woman with four children. Line engraving.

The building here pictured agrees with that which appears ("First fireman's hall, 1824") on p. 738 of A. E. Costello's "Our firemen," New York, 1887. This original Fireman's Hall, in Fulton Street, was built about 1816, according to George W. Sheldon

Manhattan, continued.

1820, continued.

"Story of the Volunteer Fire Department of the City of New York," 1882). Later, it appears, there was a Fireman's Hall at 127-129 Mercer St., where subsequently the latest and best known one was erected. Philip W. Engs, one of the designers of this print, was at one time president of the Association of Exempt Firemen, and died 1875. G. B. King, the engraver, was working for New York publishers during 1830-34, according to Stauffer; he appears in the directory as early as 1817.

84. *New York*. Right: *V. 5s*. Over upper right corner: 39. Figure 479 in front of title erased on the paper, and inscription at left: *Lithog. v. Drosses wanting*,—evidently removed on the stone. Lithograph.

Crude view from Jersey shore; two windmills at right. Castle Williams (Governor's Island) is shown. Church steeples in Manhattan of exaggerated height.

1820

85. *NEWYORKS HAMN OCH REDD / Från Brooklyn på Longisland*. Left: *Rit. af Klinckowström*. Right: *Gr. af Akrell*. Aquatint. S 84.

86. *Brodway-gatan och Rådhuset i Newyork*. Left: *Rit. af Klinckowström*. Right: *Gr. af Akrell*. Aquatint; colored. S 85.

This and the preceding are taken from the "Atlas of Priherre Klinckowström's Bref om de Förenta Staterna," of which a full copy also came to the Library with the Eno Collection. The south end of the iron fence around the Park here is made to come quite close to the City Hall.

87. *HELL GATE*. / Published by M. Carey Son Philadelphia. Left: Painted by J. Shaw. Right: Engraved by J. Hill. Aquatint; very slightly colored. S 87-a.

88. *NEW YORK, FROM GOVERNORS ISLAND*. / No. 20 of the Hudson River Port Folio. / Published by Henry I. Megarey, New York. Left: Painted by W. G. Wall. Right: Engraved by I. Hill. Issued 1825. Aquatint; colored. S 89.

1820-23

89. *NEW YORK FROM WEAHAWK*. / To Thomas Dixon Esqr. this Plate is respectfully Inscribed by his Obliged Servt. Willm G. Wall. / New York, Bourne, "Depository of Arts" 359 Broadway, 1828. and transferred to C. & H. Carvill New York. Right: Engraved by I. Hill. First issued 1823. Aquatint; colored. S 92, 3d state.

Really a bit of landscape, with New York as a minor and not over definite part of the picture. Interesting topographically. Done in the style of the time, "brown tree" and all.

90. *NEW YORK FROM HEIGHTS NEAR BROOKLYN*. / To Thomas Dixon Esqr. this Plate is respectfully Inscribed by his Obliged Servt. Willm. G. Wall. / New

York, Bourne, "Depository of Arts" 359 Broadway, 1828. Right: Engraved by I. Hill. Originally issued 1823. Aquatint; colored. S 93, later state, with Bourne's address.

†† — Same, with and transferred to G. & C. & H. Carvill New York added after 1828. Colored. S 93, 3d state.

This and the preceding, says Stokes (III: 579), "form one of the most beautiful pairs of views of New York in the 19th century." This view from the east is interesting also through the picture of Brooklyn Heights in the foreground, with its rural aspect, post-and-rail fence, windmill at waterside, and slender promontory jutting out into East River.

1821

91. *The Actors Monument / the late EDMUND KEAN, ESQRE. Contemplating the Tomb he caused to be erected to the Memory / of George Frederick Cooke, in Saint Paul's Church Yard, New York, America*. Bust portrait, with 8 lines of verse on each side. / W. T. Moncrieff. / Inscription on the coffin containing the Body, deposited in a Vault in Old Richmond Church Yard, on Saturday, May, 25th 1833. / London, Published May, 1833 by J. Moore... Left: Painted by SMITH. Right: Engraved by G. & C. HUNT. Aquatint. S III: 575; noted under S 90.

Originally issued in 1821 by I. R. Smith. The present print is from a new plate, says Stokes, who tells us also that "in the background is seen the Park Theatre (2d building)."

c. 1822

92. Certificate of membership, General Society of Mechanics and Tradesmen of the City of New York. Oval in rect. border, on which latter: *TO DRY THE TEAR FROM MISERY'S EYE*, etc. Within oval, picture of two men bringing aid to woman and three children. At right, building, *MECHANIC'S SCHOOL & APPRENTICE'S LIBRARY*. Below rectangle, left: *Drawn by Charles Canda*; right: *Engraved by B. Tanner*. Reproduction of the line engraving which was *Printed by Brother Samuel Maverick* (Fielding 1536). S III: 908, suppl. 259.

Stokes says "engraved in 1822." H. W. Parker, librarian of the General Society, states that according to the records it was decided in Feb., 1843, to have a new certificate, embodying a picture of the first building used under charter. But 1822 may quite conceivably be fixed as the date of this picture of the school building at 12 Chambers St., which was opened 1821. The building was occupied by the school even after the Society had removed (in 1832) to Broadway and Crosby St., and until the school was abandoned in 1858, and it was not demolished for forty years or so after that. Charles Canda, designer of this certificate, appears in the directory during 1824-40 as "professor of drawing"; after that he ran a school.

The present print, a reproduction of the earlier certificate (engraved by Abraham Godwin in 1786, and of which there is a late impression in the Library's general collection), and a page (42) with a reproduction of the corner-stone (1802) of the earlier building, which two last also came with the Eno Collection, are all taken from the "Annals" (1882) of the Society.

Manhattan, continued.

c. 1823

93. *VIEW OF CITY HALL, PARK THEATRE, BROADWAY & CHATHAM ST. &c. 1822.* / Drawn by J. Evers. Left: *Lith. by Geo. Hayward, 120 Water St. N. Y.* Right: *for D. T. Valentine's Manual for 1857.* Lithograph; one tint.

Park seen from the south; iron fence, four high masonry gate-posts with flat tops. *BUTLER'S HOUSE* at right. Butler had a "refectory and boarding house" at 7 Park in 1823/4 and 1824/5, according to the directory, in which John Evers appears from 1822 on, as late as 1857.

In the Croton Water Celebration lithograph published by J. F. Atwill, and in a wood engraving (about 1835?): *VIEW OF BROADWAY* (see no. 155), both in the Eno Collection, the masonry posts referred to have spherical tops added. In *Currier's Park, Fountain, and City Hall* (1851) the gates are of iron.

The Park Theatre in this print, as in nos. 91 and 97 of this list, and as in that of 1831, published in Valentine's Manual for 1855, does not have the pediment with shield and eagle. These appear in a wood engraving, from "The American historical record" for March, 1872, and in a cut in an article on "The old theatres of New York," dated Nov. 23, 1872, lettered *First Park Theatre. Facsimile of an Etching in the New York Historical Society Library, 1796*, both also in the Eno Collection. These may be pictures of the first Park Theatre, which, however, according to Stokes (III: 988), was opened at 21-25 Park Row in 1798, destroyed by fire 1820, rebuilt and reopened 1821, destroyed by fire 1848.

The Eno Collection includes a wood engraving after the water-color by John Searle (latter reproduced by Stokes, plate 91). This shows the interior of the Park Theatre in 1822, with Charles Mathews and Miss Johnson on the stage, and an audience for which there is a key on the photograph of the painting issued by Elias Dexter in 1868. Stokes (III: 576-577) gives much detailed information about this painting and the theatre.

1824

94. *LANDING OF GEN. LAFAYETTE, / At Castle Garden, New-York, 16th August 1824.* Left: *Imbert Del.* Right: *Saml. Maverick Sct.* Issued 1826. Line engraving. S 94-b; Stauffer 2271.

Castle Garden appears as a circular building, apparently without the two added structures at the front shown in a small wood engraving in the Eno Collection, by Gilbert after Breton. (During the War of 1812, according to Dunlap, William Mason "relinquished his wood engraving to his pupil, George Gilbert." Neither Gilbert nor Breton have been found in the directory, 1812-33.) These additional structures, especially the high gate at the front of the building and the square-arched gate at the land end of the connecting bridge, appear also in a somewhat later wood engraving in the Eno Collection, taken from "The World as it is." The land-end gate has a curved arch and a pediment in the engraving by Dougal after Wade (about 1849), in the lithographed title of the Castle Garden Schottisch (1852), and in the lithograph in Valentine's Manual for 1852.

1825

†95. *NEW YORK CITY HALL PARK. / NORTH END, 1825.* Centre: *FROM AN ORIGINAL DRAWING.* Lithograph; light brown tint. S 95-b.

Building at left with sign *AMERICAN MUSEUM.* Iron fence, erected 1818-21, says Stokes (III: 585). A small lithographed copy of this appears in Valentine's Manual for 1855, and a woodcut in 1865.

96. *INTERIOR OF THE CHATHAM THEATRE, NEW YORK 1825. / FROM AN ORIGINAL DRAWING BY A. J. DAVIS.* Right: *H. A. THOMAS LITHO. 743 Broadway, N. Y.* Below, left: *100 Impressions only.* Lithograph.

Eno Collection includes a woodcut exterior view of *THORNE'S CHATHAM THEATRE.*

97. At left, corner of City Hall Park, with iron railings and flat-topped stone pillars. At right, street with church beyond. Man, woman and boy in foreground. In pencil: "The 1st Park Theatre." Line engraving, colored.

The theatre is without pediment with shield, etc., and is evidently the structure rebuilt in 1821. See no. 93, note.

98. Four small prints, — wood engravings and reproductions — of Harper & Brothers' buildings: *THE ORIGINAL ESTABLISHMENT, 82 CLIFF STREET, IN 1825. — ESTABLISHMENT IN 1844. — THE FRANKLIN SQUARE FRONT. / (View Previous to the Erecting of Elevated Railroad.) — THE CLIFF STREET FRONT.* Drawn by C. E. Döpler. The two last *RICHARDSON-COX SC.*

c. 1826

99. *Broadway from the Bowling Green.* Aquatint by W. J. Bennett. Issued 1834. Proof before letters. S 98; Stauffer 126.

100. *BROADWAY FROM THE BOWLING GREEN, 1828. / Here is one of the most interesting of the early street scenes when this part of the city was the fashionable residence section. In the background are seen the spires of Trinity and Grace churches.* Left: *Painted by J. Bennett.* Right: *Engraved by J. R. Hutchinson.* Above: *VIEWS OF NEW YORK PRT. 1.* Etching; colored. Copy of S 98.

Copy of the preceding.

100A. *STATIONERS HALL / PEARL 245 STREET /* Picture of the building, with signboards of *DAVID FELT.* On left no. 243, *JOHN & GEORGE TREDWELL;* on right no. 247, *EDWARD TAYLOR & Co. /* Below: *NEW YORK.* Line engraving.

These firms were at these addresses from about 1825 into the early forties. But the actual form of firm names here given, especially in the case of Tredwell, narrows date down to 1825-29.

1826

††101. *CITY HALL / To the Honble. Philip Hone, Mayor, of the City of New-York. / This Plate is Respectfully Inscribed by his obliged Servt. W. G. Wall. / Published by Behr & Kahl, Decr. 20th 1826 No. 183 Broadway, New York. Copy-Right Secured.* Centre: *Drawn by W. G. Wall. Engraved, Printed & Colour'd by I. Hill.* Aquatint; colored. S 97.

At left, a boy bearing what looks like a large platter of provisions on his head, a mode of transportation once more common than now.

Manhattan, continued.

1827

1828

102. "TRINITY CHURCH N. YORK. / Drawn by A. J. Davis, N. York. / FRONT 11 feet...SIDE, 100. / 1827, A. D." Right: J. R. Brady." Water color drawing.

This agrees with the engraving by Eddy in the *New York Mirror*, July 14, 1827 (S 122), but differs slightly from a later engraving (1839) by Eddy (see no. 174).

103. NEW YORK THEATRE / Erected 1826—Front on BOWERY 75 feet—Depth 70 feet. Left: On Stone by A. J. Davis. Right: Imbert's Lithography. Centre: I. Thompson Architect N. Y. Lithograph. S 102-b.

This and the seven following were drawn, the first in August, the last four in October, 1827, and published in 1831, according to the artist's records, by his son Joseph B. Davis. See Stokes III: 603-4 for information regarding this projected series.

104. MERCHANTS EXCHANGE. / New York. Left: Imbert's Lithography. Right: On Stone by A. J. Davis. Within border: Thompson Architect. Lithograph. S III: 603a.

105. MASONIC HALL. / Front on Broadway 50 feet. Left: On Stone by A. J. Davis. Right: Imbert's Lithography. Centre: H. Penagle Architect. Lithograph. S III: 604, and 908, no. 257.

106. BRANCH BANK OF THE U. S. / Erected 1825 Front 75 feet. Left: On Stone by A. J. Davis. Right: Imbert's Lithography. Centre: E. M. Thompson Architect New York. Lithograph. Saddenda pl. 12-b (III: 972); S III: 604, 912, no. 314.

107. SECOND CONGREGATIONAL CHURCH N. Y. / Erected 1826 corner of Prince and Mercer Streets—Front Sixty three feet. Left: A. J. Davis del. Right: Imbert's Lithography. Centre: J. R. Brady Architect. Lithograph. S III: 899, no. 138.

108. ST. THOMAS CHURCH / Broadway. Left: Imbert's Lithography. Right: A. J. Davis del. Centre: J. R. Brady Architect. Lithograph. S III: 901, no. 163.

109. LAFAYETTE THEATRE. Left: A. J. Davis del. Right: Imbert's Lithography. Centre: Peter Grain Architect, 1827. Lithograph. S III: 907, no. 243.

110. PHENIX BANK. Left: Imbert's Lithography. Right: DAVIS. Centre: M. E. Thompson Architect N. Y. Lithograph. S III: 909, no. 279.

In regard to this and the preceding seven prints, see no. 103, note.

111. CITY-HALL, NEW-YORK. / Drawn and Engraved expressly for the / NEW-YORK MIRROR, AND LADIES' LITERARY GAZETTE. / 1828. Left: Drawn by A. J. Davis. Right: V. Balch, sculpt. Below, right: Printed by Wm. D. Smith, N. Y. Line engraving.

Iron fence, with flat-topped masonry gate-posts, around Park.

†112. City Hall from the South-East. Drawing in line and wash. $17\frac{3}{4} \times 24\frac{1}{2}$.

Shows iron fence around Park. Very similar to no. 111,—the Davis-Balch "Mirror" view—though showing less detail in gate, windows, etc. Beyond City Hall is "Academy of Arts / Lyceum." The Academy, chartered 1808, removed to Chambers St. 1816, is located there by the directory until 1831/2, and from 1832/3 on at 8½ Barclay. Its effects, says T. S. Cummings ("Historic annals of the National Academy of Design") were sold at auction in 1841.

113. NEW YORK FROM WEEHAWK. [Rest of inscription wanting: Alex. J. Davis, designr. & engr. Lithography—Printed by M. Williams No. 49 Sullivan Street New York.] S III: 892, suppl. 27; Pyne sale catalogue 56.

Two hunters, with dogs, seated in foreground. In pencil: "Very coarse and badly colored, but showing the lay correctly." Written by Davis, says his son John B. Davis, who thinks that this was the artist's maiden effort on stone. Stokes (III: 579), noting that this is very similar to the Wall-Hill *New-York from Weehawk*, states that it "is ascribed by Davis's son to the year 1828." Michael Williams is placed at 8 Watts in the directory of 1828/9, is not listed in 1827/8 nor in 1829/30-1841/2, and appears in 1843/4 as at 153 Elm.

114. [Building lettered:] 180 178 / UNITED STATES / HOTEL / T. B. REDMOND. Below, left: A. J. Davis del. 42 Exchange; right: Imbert's Lithograph. Underneath, in type-printing (by E. Grattan, 22 Wall): UNITED STATES HOTEL, / 178 & 180 Pearl-street, between Wall-street & Maiden-lane, / NEW-YORK. [13 lines of description stating that the hotel] is sixty-six feet in front on Pearl-street, in imitation of Italian marble, with...a handsome court; the Baths are supplied with soft spring water. Lithograph. S III: 912, no. 315.

Joseph B. Davis, son of the artist, states that his father's papers fix the date at 1828, and that 100 impressions were taken. The directory places Redmond at this address during 1830/31-1835/6, and Grattan at 22 Wall during 1828/9-1831/2. This United States Hotel is listed in Disturnell's Guide to New York in 1836 but not in 1837. See also the United States Hotel in Water St. (1831), no. 144, note.

115. COLUMBIA COLLEGE, NEW-YORK. / Drawn and Engraved expressly for the New York Mirror. / AND LADIES' LITERARY GAZETTE. / 1828. Left: DAVIS del. Right: V. Balch sc. Line engraving.

Manhattan, continued.

1828, continued.

116. BOWERY THEATRE, NEW YORK. / Drawn and Engraved expressly for the / NEW-YORK MIRROR, / AND LADIES' LITERARY GAZETTE. / 1828. Left: A. J. Davis del. Centre: W. Hooker Printer. Right: Sera, Archt. / Rawdon, Wright & Co. Sc. N. York. Line engraving.

— Same, weaker impression, without printer's name.

117. SOUTH ST. from MAIDEN LANE. / Henry I. Megarey New York. Left: Wm. I. Bennett Pinxt. et Sculpt. Issued 1834? Aquatint. S 104-a.

Such a line of ships, with bowsprits projecting far over the street, could still be seen fifty years after this print was issued.

Niblo's Garden, 1828. See no. 150, note.

1829

118. PUBLIC BUILDINGS IN THE CITY OF NEW-YORK. / Drawn by A. J. Davis. — Engraved by Wm. D. Smith. / FOR THE NEW-YORK MIRROR. / 1829. Buildings shown are MERCHANT'S EXCHANGE—WALL-STREET; 2ND UNITARIAN CHURCH — MERCER C. PRINCE; JEW'S SYNAGOGUE—ELM-STREET; U. S. BRANCH BANK—WALL-STREET; MASONIC HALL—BROADWAY. The one in the upper left corner (Rotunda) is cut out. Line engraving.

From the "New York Mirror," May 15, 1830. These pictures, in size, style, and especially in the lettering, are deceptively like the similar ones (different grouping) on plates in "Views in New-York... with historical illustrations," by T. S. Fay (New York, 1831), published by Peabody & Co., 233 Broadway.

119. PUBLIC BUILDINGS IN THE CITY OF NEW-YORK. / Drawn by A. J. Davis — Engraved by J. Eddy. / FOR THE NEW-YORK MIRROR. / Engraved at Pendleton's Boston. Buildings shown are: CHRIST CHURCH — ANTHONY STREET; ST. MARK'S CHURCH — STUYVESANT ST.; ST. PATRICK'S CATHEDRAL — MOTT ST.; ST. GEORGE'S CHURCH — BEEKMAN ST.; PRESBYTERIAN CHURCH — CEDAR ST. The one in lower left corner is cut out. Line engraving.

From the "New York Mirror," May 15, 1830.

c. 1830

120. DEAF AND DUMB ASYLUM [Woodcut? Wall-paper or handbox cover?] Colored.

This is the Institution for the Instruction of the Deaf and Dumb, on Fiftieth Street, between 4th and 5th Aves., dedicated 1829. It is shown with gables at the ends and without a tower. In the picture of the building in 1834, a cut in the "History" of the Institution (New York, 1893), the gables have disappeared and the tower is present. See no. 152.

121. CASTLE GARDEN / New York. On plate with five other views: Passaic Falls, N. J., Mount Vernon, Schuylkill, Beacon St., Boston. The views arranged in two rows of three each, the Castle Garden in the upper right corner. 1 5/16 x 2 5/16, incl. border 2/16 wide. Line engraving.

Castle Garden, with some small buildings, connected with mainland by a long bridge.

122. MERCHANTS to left, EXCHANGE to right of dome of building. Border of triple line at left and bottom. Cut from a larger sheet with other buildings. Line engraving.

123. MERCANTILE LIBRARY ASSOCIATION / CLINTON HALL. Lithograph.

In pencil: "Cor. Beekman & Nassau St. 1834." Clinton Hall was there from 1828 until 1853, when it was removed to the Astor Place Opera House, on the site of which the Mercantile Library is still (1925) located, at the top of an office building. The Mercantile Library Association was formed in 1820, incorporated in 1823, had a room at 49 Fulton St., 1821-26, and removed to the Harper Brothers' building in Cliff St. in 1826.

124. CLINTON HALL, NASSAU AND BEEKMAN STREETS / SOCIETY OF ICONOPHILES, 1906. Left: ENGRAVED BY F. S. KING. Right: DRAWN BY A. J. DAVIS. Line engraving. (Series IX, no. 3.)

125. ST. JOHN'S CHAPEL. NEW YORK. Lithograph. Is this S III: 901, no. 157 (by Kellogg)? The size is the same.

Front view, man and woman coming down walk. Lawnroller at right. Apparently same design as the Davis-Smith "Mirror" view of 1829, but less sharp and good in details. The "Mirror" view was reproduced in a small lithograph in Shannon's Manual for 1870.

1830

126. STREET VIEWS NO. 1.—PARK ROW. [Rest of inscription trimmed off: Drawn and engraved for the New York Mirror 1830. Left: DRAWN BY C. BURTON. Right: ENGRAVED BY WM. D. SMITH.] Line engraving.

Iron fence, with spherical-topped masonry gateposts, around Park.

127. VIEW OF THE BAY AND HARBOUR OF NEW-YORK, FROM THE BATTERY. / Drawn and Engraved for the New York Mirror, 1830. Left: C. Burton, Del. Right: Wm. D. Smith, Sc. Line engraving.

128. VIEW OF THE BOWLING-GREEN, BROADWAY. / Drawn and Engraved for the New York Mirror, 1830. Left: Drawn by Davis. Right: V. Balch Sc. Line engraving.

Shows two-horse closed carriage, in some detail.

129. In ink: "COFFEE-HOUSE SLIP FOOT OF WALL ST: IN 1830." Right: "PHOENIX BUILDING." Water color.

Manhattan, continued.

1830, continued.

130. BROADWAY AND GRAND
TREE IN 1830 / Society of Iconophiles /
1907. Left: R. BOND PINXT. Right: W.
AIKMAN SCUPT [sic!]. From an oil
painting dated 1830. Series IX, no. 10. Line
engraving. S 140, note.

With the Eno Collection came a cutting from
"Munsey's magazine,"—Broadway between Howard
and Grand Streets, in 1840. From a lithograph by
Hayward.

131. NEW-YORK BATTERY—CASTLE
GARDENS, BAY, NARROWS, &c. &c.
Vignette on title of "History and topography
of the United States, by J. H. Hinton. New
Edition... by Samuel L. Knapp," v. 1, Boston:
S. Walker. Line engraving.

A very close copy of the vignette on the title of
1 of the London (1830) edition, under which the
lettering ends: NARROWS STATEN ISLD.

183—?

132. A sheet of vignettes, evidently bank-
note samples. Large one in centre shows por-
trait of Stephen GIRARD on rock by water-
front. To left, NEW YORK EXCHANGE;
right, PHILADELPHIA EXCHANGE.
Also portraits of Washington and Lafayette,
Washington crossing the Delaware, after Sully,
U. States Dollar, and three allegorical
vignettes. Reproduction of line engraving.

Pencil note: "No. 789 Holden sale," in catalogue
in which it is listed as Washington portrait "not in
sale."

133. VIEW FROM TRINITY CHURCH,
LOOKING DOWN WALL STREET
WITH SKETCHES OF THE BUILD-
INGS ON EACH SIDE. Right: P. Mave-
ney. Lithr. New York. Reproduction of
11, with and the Heights of Brooklyn and
the marginal sketches, lacking. Process.

1831

134. New York. / O what a charming City!
View, view of the city from the Jersey shore.
Signed López. Lithograph. Part of a music
sheet. On back: NEW YORK. / or / Oh!
What a Charming City. / A / Favorite New
Ballad. / Written and Composed / by / J.
Gardner. A.M. / New York. BOURNE.
Depository of Arts. 359 Broadway. Two
pages of notes.

"Published 1831" says catalogue of E. B. Holden

G. Melksham Bourne appears in New York City
Directory as "newspaper agent," 1827/8; "depository
of Arts" 1828/9; "Engravings and Fancy Station-
ery," 1830/1; address only, 1831/2, 1832/3.

An interesting item on the Library's shelves is "A
catalogue of engravings by the most esteemed artists
also embellished works and books of prints; of
drawings, drawing materials, ornamental stationary,
fancy articles, and music...the very extensive stock
Bourne, Depository of Arts, 359, Broadway, New-

York. New York: Grattan, Printer, 22 Wall-Street,
1830." (The material is practically all imported, Eng-
lish and French.) A lithographic picture of Bourne's
store, Broadway near Franklin street (1831) was pub-
lished in Valentine's Manual, 1857.

135. PARK THEATRE & PART OF
PARK ROW. / 1831. Left: Lith. for D. T.
Valentine's Manual, 1855. Right: by George
Hayward, 120 Water St., N. Y. Lithograph;
one tint.

"Site: 21-25 Park Row; opened 1798; destroyed
by fire 1820; rebuilt 1821; destroyed by fire 1848."—
Stokes III: 985.

136. LA GRANGE TERRACE—LA
FAYETTE PLACE. / CITY OF NEW
YORK. / The New York Visitor, 1842. Left:
Dakin Del. Line engraving. S 103-b.

S 103-b is the original issue, with Dick sc. and the
publication line of Peabody & Co. This, says Stokes,
was published in "Views in New York and its envi-
rons," by T. S. Fay. The Library's copies of that
book do not contain that plate, but one of them has,
inserted, a later state, lettered like this Eno impression,
but with For the Ladies Companion instead of The
New York Visitor, 1842. It appeared in the "Com-
panion" in 1836. The present impression therefore
represents the third known state.

137. CITY HOTEL, TRINITY & GRACE
CHURCHES. / Broadway. / New-York.
Published Novr. 1831 by Peabody & Co. Lon-
don. O. Rich No. 12, Red Lion Square. Centre:
Drawn & Engraved on Steel by A. Dick.
Right: Printed by J. & G. Neale. Line en-
graving.

From "Views in New-York...with historical illus-
trations," by T. S. Fay. New York, 1831.

138. A small and poor reproduction, from a
pen drawing, of Reinagle's view of Broad-
way at St. Paul's (S 108), with the four-horse
stages, the sandwich-man in the centre, the
sign LOWE & CO. CARPETING, etc.

139. ROTUNDA — CHAMBERS-
STREET. Line engraving. Cut from a
large sheet, showing four other buildings
also: Grace Church, U. S. Branch Bank (F.
Kearny sc.—Stauffer 1573), St. George's
Church, St. Patrick's Cathedral. New York.
Published by Peabody & Co. From "Views
in New-York...with historical...illustra-
tions," by T. S. Fay, New York, 1831.

A later state, with For the Ladies Companion,
appears in that magazine's March, 1837, issue.

140. THE MERCHANTS' EXCHANGE,
N. Y. Left: Drawn by C. Burton, N. Y.
Right: Engraved & Printed by Fenner Sears
& Co. Line engraving.

From "History and topography of the United
States. Edited by J. H. Hinton," v. 2, London, 1832.

According to Stokes (III: 925), the Merchants'
Exchange, at Wall St., Exchange Place, William and
Hanover Sts., architect Martin E. Thompson, was
occupied 1827, destroyed in the great fire of 1835,
rebuilding completed 1842, leased to United States
government as Custom House 1862, bought by United
States government 1865, sold to National City Bank
1907.

Manhattan, continued.

1831, continued.

141. COLMANS LITERARY ROOMS, BROADWAY, NEW YORK. / London, Published August 1, 1831 by Hinton, & Simpkim & Marshall. Left: Drawn by A. J. Davis. Right: Engraved & Printed by / Fenner, Sears & Co. Over upper right corner: 60. Line engraving.

From "History and topography of the United States," by J. H. Hinton, v. 2, London, 1832.

142. ST. PAULS, BROADWAY, N. Y. / London Published Nov. 15 1831 by J. T. Hinton & Simpkim & Marshall. Left: Drawn by A. J. Davis. Right: Engraved & Printed by / Fenner Sears & Co. Over upper right corner: 78. Line engraving.

From "History... of the United States," by J. H. Hinton, v. 2, London, 1832.

143. RESIDENCE OF PHILIP HONE ESQ. / And American Hotel, Broadway. / New-York. Published June 1831 by Peabody & Co. London. O. Rich No. 12 Red Lion Square. Left: Drawn by J. H. Dakin. Right: Engraved by Barnard & Dick. Line engraving.

House to right of American Hotel has sign 233 / PEABODY & CO. From "Views in New York," by T. S. Fay (New York, 1831).

144. Building lettered *HOLT'S HOTEL*. In lower right corner: *G. LANSING*. Wood engraving.

From "Mechanics' magazine, and register of inventions and improvements," v. 1, no. 1, Jan., 1833, p. 1; text, p. 7. The text states that this "is a view of the front in Water street, and a side view of that in Fulton street," and that "this splendid edifice was completed during the last year, and is one of the most prominent buildings in this city." This view is looking west, showing the hotel on the south west corner of Water and Fulton; Water street's shift eastward appears clearly. The Water street front is similarly shown in several prints in the Library's collection: "Holt's New Hotel," drawn by A. Dick, engraved by M. Osborne (Fay's "Views in... New York," 1831), a small line engraving (with interesting details such as street lamps, vehicles, — one delivering baskets of various shapes — etc.), and a wood engraving from the "Mirror," Oct. 28, 1837. "The Mirror," in the accompanying text, informs us that "New York, in its progressive improvements, is gradually losing its picturesqueness." This in 1837! Stephen Holt, "victualler," 25 Fulton (north east corner of Pearl) is listed in the directory 1828/9–1832/3, and "Holt's Hotel," 200 Water, 1833/4–1838/9.

Stokes (III: 981) lists this hotel: "begun 1827; completed 1829; known first as Holt's and later as the United States Hotel... demolished 1902. Drawing by A. J. Davis, litho. by Imbert. Pyne cat. no. 373." But the Davis drawing depicts an earlier United States Hotel, at 178 Pearl St. (see no. 114).

The Water street building appears as United States Hotel (H. Johnson, proprietor) in "The Great metropolis," 1847 edition, and also in a wood engraving by ALLANSON, in the Eno Collection. This latter is on a page (195, text 196) from the "Pictorial library of useful information," and is lettered: *UNITED STATES HOTEL, IN NEW YORK*.

See also 198, note.

1832

145. THE IRVING DINNER, / At the CITY HOTEL N. Y. May 30, 1832. / The author of the "Sketch Book" addressing his countrymen, after an absence of seventeen years. / Published by Diedrich Knickerbocker Jr. 219 Broadway. Left: a sketch by M. Swett. Right: Lith. of Endicott & Swett. Lithograph. S III: 902, no. 182.

††146. In type-print: *A VIEW OF THE CITY HALL, NEW YORK*, / During the Drawing of the Lottery. / The foundation of this noble building was laid on the 26th of September, 1803, during the Mayoralty of Edward / Livingston, Esq. and at a time when the Yellow Fever prevailed in the City. It was finished in 1812, and the expense ex / clusive of the furniture amounted to half a million of Dollars. The first story, including the portico, is of the Ionic, the / second of the Corinthian, the attic of the Fancy, and the Cupola of the Composite orders. / (Printed and sold by W. Applegate, 257 Hudson-street, one door above Charlton-street.) Border of conventional daisies and leaves around text and cut. Printed on linen. Wood engraving.

Cutting from Anderson Galleries sale of Feb. 20–21, 1913, item 68, informs us that this is a handkerchief, that lotteries were abolished in New York in 1833, and that the "E. C. T." in the upper left corner is "worked in early sampler stitch." Applegate is placed at 257 by the directory 1831/2–1835/6.

c. 1833

147. COLUMBIA COLLEGE. Left: *H. Walton del.* Right: *Pendleton's Lithy.* Lithograph. S III: 903, no. 187.

The building on the old downtown site. King's College was west of Broadway, between Barclay and Murray streets. In 1857, Columbia went to Madison Ave., between 49th and 50th streets, where it first occupied the building of the Deaf and Dumb Asylum. Hamilton Hall was there completed in 1879. The present site was dedicated 1896.

John Pendleton appears in the New York City directory during 1830–33. This view is very like the line engraving (1831) by Fenner Sears & Co., after A. J. Davis, even to identity of certain groups of figures. But the trees near the building, shown in the copper-plate engraving, do not appear in this lithograph.

1833

148. North Battery, foot of Hubert Stt. New-York. Left: *Robert W. Weir Pinxt.* Right: *James Smillie Sculptsit.* Line engraving.

From the "New York Mirror," 1833.

c. 1834

†149. *VUE DE NEW YORK.* / *Prise de Weahawk. A VIEW of New-York, taken from Veahawk.* Left: *Garneray, pinxt.* Right: *Himely sculpt.* Below, left: *A Paris chez*

Manhattan, continued.

1834, continued.

MOCQUART aîné Succr. de Basset, Rue St. Jacques No. 64. / New-York Published, by Bailly, Ward & Co.; right: Déposé. Aquatint. S 110; Pyne 68.

a. Before letters. Colored.

b. As described. Plain.

c. As described. Colored. Lower lettering (English title and N. Y. publication line) very weak.

†150. BROADWAY, NEW-YORK. / Thewing each Building from the Hygeian Depot corner of Canal Street to beyond Niblo's Garden. / Published by JOSEPH STANLEY & Co. / Entered... by Josh. Stanley & Co... / January 26th 1836. Left: Drawn & Etched by T. Hornor. Right: Aquatinted by Hill. Aquatint; colored. S 113.

Among interesting points are four-horse stages, one entered GREENWICH AND WALL ST., a two-wheeled ice-wagon with a prairie-schooner cover, peculiar forms of carriages, men sawing wood on the driveway, poles and cross-pieces extending along outer edge of sidewalk, apparently meant to hang goods on, and similar to the structures from which, later, awnings were stretched, a negro carrying a string of boots hanging from a long pole carried horizontally, and winging signboards.

Niblo's Garden, n. e. corner Broadway and Prince, in the distance here, is shown in detail in a small wood engraving among the miscellaneous material in the Eno Collection. It is cut from Valentine's Manual for 1865, p. 631, is entitled NIBLO'S GARDEN, CORNER OF BROADWAY AND PRINCE STREET, 1828, and presents low-columned structures, with a pediment centre, to the right of two three-story houses. On the back is another cut, — NIBLO'S GARDEN AND THEATRE, 1845, in which the low buildings have given way to a high wooden fence.

It is amusing to compare this view of Broadway at Canal St. with one of the same locality forty years later, in a wood engraving by Richardson N. Y. that found into the Library's portfolios with the Eno Collection. That shows the NORTH-EAST CORNER OF CANAL STREET AND BROADWAY (site of the Hygeian Depot), with signs of BALDWIN THE MILL THIER and CARHART, WHITFORD & CO. on the building. It is cut from "Baldwin's monthly" for Sept., 1878, but the picture shows the spot depicted at least as early as 1875, for in that year a smaller cut of the same design appeared in the same periodical for July. Oran S. Baldwin, who was at this address (418 and 420 Broadway) from 1863 until well into the eighties, published this little pink-paper magazine for a number of years, among his contributors being T. B. Thorpe and Frederick Saunders, librarian of the Astor Library.

151. FULTON ST. & MARKET. / Henry Megarey, New York. Left: Wm. I. Bennett Pinxt et Sculpt. Issued 1834? Aquatint. S 104-b.

1834

152. New York Institution for the / Instruction of the Deaf and Dumb. / Engraved for the New York Mirror, 1835. Left: Davis Del. Right: Smillie Sc. Ornamental floral border. Line engraving.

See no. 120.

153. New York from Brooklyn Heights. / PAINTED AND ENGRAVED FOR THE NEW-YORK MIRROR 1834. Left: T. K. Wharton Del. Right: A. W. Graham Sculpt. Centre: Steel Plate. Below, right: R. Miller Print. Line engraving.

The Print Room contains a number of drawings by Wharton, and there are more in his journals, in the Manuscript Division.

154. Lunatic Asylum, New York. / PAINTED & ENGRAVED FOR THE NEW-YORK MIRROR, / 1834. Left: Robert W. Weir Pinxt. Right: James Smillie Sculpt. Centre: Steel Plate. Line engraving.

c. 1835.

155. VIEW OF BROADWAY, NEW-YORK. Wood engraving.

Looking north from below lower end of City Hall Park. At left, the Astor House, on Vesey Street side of which appears tail end of signboard: ...STON / ...Y GOODS. Iron fence, with spherical-topped masonry gate-posts, around the Park. This engraving was later published, with title "View in Broadway," in "Family magazine," New York, v. 5, 1838, p. 296.

1835

†156. VIEW OF THE GREAT FIRE IN NEW-YORK, DECR. 16th & 17th. 1835. / AS SEEN FROM THE TOP OF THE BANK OF AMERICA, COR. OF WALL & WM. ST. / Published by L. P. Clover, New York. / Entered... 1836... by J. P. Clover. Left: Painted by N. Calyo. Right: Engraved by W. I. Bennett. Aquatint; colored. S 114-a, with the black line.

In foreground, two horsemen, with helmets similar to those worn by our Revolutionary dragoons, — the French type with horse-hair decoration.

†157. VIEW OF THE RUINS AFTER THE GREAT FIRE IN NEW YORK, DECR. 16th & 17th 1835. / AS SEEN FROM EXCHANGE PLACE. / Published by L. P. Clover, New York. Left: N. Calyo, Pinxt. Right: Engd. by W. J. Bennett. Aquatint; colored. S 114-b, with the black line.

The firemen in the picture wear frock coats of a yellowish-brown tint, with large pocket-flaps, the whole much like the great-coats which the old volunteer firemen-veterans ("vamps") still wear when on parade.

†158. THE GREAT FIRE OF THE CITY OF NEW YORK, 16 DECEMBER 1835. / Published January 1836, by the Proprietor H. R. Robinson, No. 48 Courtland Street New-York. Left: Drawn from Life and nature and on Stone by Hoffy. Right: Printed and Colored by J. T. Bowen. Centre: Entered... 1836 by H. R. Robinson... Under the picture run key-numbers 1-21. Lithograph, colored. S 115.

Firemen, in double-breasted frock coats, their helmets apparently without the curving droop of the rim which later appears, the officers with speaking trum-

Manhattan, continued.

1835, continued.

pets, are prominently active, some working a hand-pump engine. Among the bystanders, high hats and great-coats with capes, or with fur collars and frogs, are noticeable. Sign-boards on buildings include those of *THE NEW YORK AMERICAN*, *N. Y. FARMER*, and *FULTON / FIRE INSURANCE COMPANY*.

159. *VIEW OF THE GREAT CONFLAGRATION OF DEC. 16TH AND 17TH 1835; FROM COENTIES SLIP.* / *Sketched and drawn on Stone by J. H. Bufford / Published by J. Disturnell 15 Broad Way & J. H. Bufford 10 Beekman St.* Centre, within border line: *N. Currier's Lith. No. 1 Wall St.* Lithograph; lightly colored. S III: 904, suppl. no. 210.

160. *RUINS OF THE MERCHANT'S EXCHANGE N. Y. / After the Destructive Conflagration of Decbr. 16 & 17 1835.* Centre: *N. CURRIER'S PRESS.* [*Sketched and drawn on Stone by J. H. Bufford and two lines of description missing.*] Lithograph. S III: 905, no. 211.

The Eno Collection includes also a wood-engraving, *THE GREAT CONFLAGRATION IN NEW-YORK, DECEMBER 16, 1835.* / *Drawn and Engraved expressly for the Republic.* Left: Page 269. In lower left corner: *J. H. RICHARDSON, SC. N. Y.*

†161. Above: *INCENDIE DE NEW-YORCK (AMERIQUE.)* Below: *Cette cité si florissante, fut le 25 décembre 1835, la proie des flammes.* [7 lines more.] Centre: (*Propriété de l'Éditeur.*) *Fabrique de DEMBOUR Graveur et Lithographe, à Metz, Successeur de LACOUR et Ce, de NANCY.* (*Déposé.*) Wood engraving; colored.

A luridly colored image, a bit like those of *Epinal*, showing a fire on a water-front. The firemen are French *pompiers*, even to the epaulettes and the color of their uniforms.

c. 1836

162. *View on Broadway. ST. PAUL'S CHURCH. ASTOR HOTEL.* Lithograph.

In pencil: "Very rare." Prominent on the left are houses no. 201 *ATWILL'S MUSIC SALOON / PIANOFORTE WAREHOUSE*; no. 203 *CARPET STORE / T. L. CHESTER & Co.*; and no. 207 *STEBBINS & CO. JEWELLERS*. These firms were simultaneously so located, according to the directory, during 1835/6-1837/8.

163. *ST. MARKS CHURCH, NEW YORK.* Centre: *on Stone by J. B. Kidd S. A.* Sides trimmed off, taking away names of designer, A. J. Davis, and lithographer, Bufford, 114 Nassau St. Lithograph. S III: 624.

Shows the church "unfinished, and without steeple or portico," says Stokes, who states also that a later issue has Bufford's address changed to 136 Nassau. Drawn February 5, 1836, according to the artist's records, says his son, Joseph B. Davis, who says also that it was done for the Stuyvesant family.

164. *A Description of a VIEW of NEW YORK, now exhibiting at the PANORAMA, LEICESTER SQUARE.* Below, two views, top one showing City Hall, lower one Broadway, with St. Paul's. Key under each view, running to no. 63. Wood engraving; colored.

Bridewell (torn down 1838), Tammany Hall, Grace Church, St. George's (removed to Stuyvesant Square in 1848), reservoir (Manhattan Water Works, Chambers St., near Broadway), City Hotel (demolished 1849), are all indicated, but not more than merely that. A pump appears at the curb opposite the southern gate of City Hall Park. Of the present Tammany building in 14th St. the Eno Collection has a half-tone reproduction of a woodcut — *DEDICATION OF THE PRESENT WIGWAM, NATIONAL DEMOCRATIC CONVENTION.* / JULY 4, 1868.

1836

††165. *NEW-YORK.* / *Taken from the Bay near Bedlows Island.* / *Entered...1836 by H. I. Megarey...* Left: *Painted by J. G. Chapman.* Right: *Engraved by J. W. Bennett.* Centre: *Published by Henry I. Megarey, New York.* Aquatint; in color. S 116.

166. *LIGHT MAY THE BOAT ROW / Duett / Sung with the most enthusiastic applause by / MRS. AND MISS Watson / At the Park Theatre, Concerts, &c.* / *written by / JONAS B. PHILLIPS, ESQRE. / The Music... / ...dedicated to the / Amateur Boat Club association by / J. WATSON.* / [3 lines] *New York, Published at ATWILL'S MUSIC SALOON, No. 201 Broadway.* / *Entered...1836...* Vignette, Litho. of Endicott 359 Broadway, shows boat race in space between Castle Garden and the Battery; spectators on bridge between the Garden and the land. Music title. Lithograph.

1836-39

††167. *NEW YORK FROM BROOKLYN* Left: *Drawn and Engraved by T. Hornor.* Right: *Printed by W. Neale.* Etching. Lower portion printed black, upper blue. S 120.

The city, in the background, outlined with careful insistence on each building, offers a bit of a puzzle in the identification of the various structures. A most interesting feature is the foreground, crowded with shipping,—river steamers, a ferry-boat, sailboats discharging their cargo at wharfs on both the Brooklyn and New York sides, and a war vessel with three square-rig masts and three gun decks. All drawn in great detail, yet with a certain free, sketchy stroke. In fact, the foreground has an unfinished appearance, the water, apart from the reflections or shadows of the vessels (and even these are omitted in some cases), being left white. The wooded hills of the Jersey shore stretch along with very few buildings, but with a large windmill toward the left, apparently on a small island near the shore. This is one of the most interesting of general views of the city of the 1825-1850 period. A cutting from an auction catalogue, item no. 331, tells us that the print is "Extremely rare. Only three other copies known..." The etching was first printed in a light green ink, and the foreground and middle colored by hand afterwards in varied tints. The City is shown from a little above the Battery to about Canal Street."

Manhattan, continued.

1837

168. *ATHENAEUM HOTEL, BROADWAY, NEW YORK.* / *E. Windust.* Centre: *H. Fleetwood's lithogy.* Lithograph. S III: 1895, suppl. no. 75.

In ink: "1837 / Broadway / cor. Leonard."
Windust is at 347 Broadway in the directory 1836/7-1841/2; in 1842/3 he returns to the "refectory" 11 Park Row, where he was in 1835/6. Fleetwood appears in the directory during 1836/7-1845/6.

169. *WASHINGTON HOTEL, BROADWAY.* / *New York.* Left: *Jas. Harris Sc.* Border line at top, left and bottom. Line engraving.

A sharper, evidently earlier, impression of the engraving which appeared, on the same plate with pictures of Presbyterian Church, St. Thomas' Church, etc., in "Ladies companion," February, 1837, where one signature is under the vignette of St. Thomas' Church.

170. *NEW YORK,* / *from Brooklyn Heights.* Left: *Painted by J. W. Hill.* Right: *Engraved by W. J. Bennett.* Centre: *Published by L. P. CLOVER New York.* Along bottom, names of 23 buildings. Aquatint; colored. S 117.

Mr. Harris D. Colt has the copper plate of this print, which, he says, was found by Swasey in the shop of Currier & Ives, serving as a base for a stove.

171. *NEW YORK MERCHANTS' EXCHANGE.* / *Entered...1837 by William C. Kramp...* Left: *I. Rogers Architect.* Right: *William C. Kramp, Architect and Lithographer.* Lithograph; colored. S 118, note.

Sign on right corner of building: *Benedict, Benedict & Co. / Watches & Jewelry.* Among vehicles, four-horse stage.

172. Above: *CUSTOM HOUSE, / NOW BUILDING IN THE CITY OF NEW YORK / JANUARY, 1837.* / *John Frazee, Architect and Superintendent / [Hand pointing] Copyright Secured [Hand pointing] of P. A. Mesier & Co. Wall St. / N. Y.* The print shows *Longitudinal Section, Plan of Principal Floor, Elevation and a perspective view.* Lithograph.

Stokes (III: 974) states that the Custom House occupied the store erected on site of old City Hall 1811; new Custom House (present Sub-Treasury), moved on same site in 1834; Merchant's Exchange remodeled and occupied as Custom House 1863-97."

c. 1839

173. *PANORAMIC VIEW OF NEW YORK.* / *(Taken from the North River.) / Entered...1844, by Robt. Havell... / Published by Robt. Havell. Sing Sing, New York. and Wm. A. Colman, 203 Broadway.* Left: *Drawn & Engraved by Robt. Havell.* Right: *Printed by W. Neale.* Coloured by *Havell & Neale.* Names of buildings, etc., under picture. Aquatint; colored. S 123-a, 4th state.

River steamer, interestingly detailed, in foreground, also a peculiarly shaped ferry-boat and men in row-boat, *Shad Fishing.* *Clinton Market and Washington Market* are indicated.

1839

174. *TRINITY CHURCH, N. Y. 1788-1839.* Left: *Davis del.* Right: *Eddy sc.* Line engraving.

Original drawing by Davis, 1827 (see no. 102), shows wooden top fence; this engraving, an iron one, as well as slight differences in houses in right background. Otherwise, the two practically agree. An engraving by J. A. Rolph (1839) shows the iron fence more in detail.

175. *HALLS OF JUSTICE, NEW YORK.* / *Designed by John Haviland Archt.* Right: *N. Currier's Lith. N. Y.* Lithograph. S III: 911, no. 307.

The Tombs, Centre St. Stokes has "designed and erecting by John Haviland," so that the present impression may be a later state.

176. *DESTRUCTION OF THE NATIONAL THEATRE, NEW YORK,* / *September 23, 1839.* Wood engraving, apparently a restrike.

Stokes (III: 984): "Italian Opera House (Da Ponte's). Site N. W. cor. Church and Leonard Sts. Erected 1833; National Theatre 1836; destroyed by fire 1839; rebuilt 1840; destroyed by fire 1843."

c. 1840

177. *MASONIC HALL, BROADWAY, N. Y.* Below, vignette on each side, —left: *DONGAN'S TREATY WITH THE FIVE NATIONS, 1684;* right: *SLAUGHTER AT ACHENECTADY, [sic!] 1690.* Above, seal, supported by Justice and Liberty, with: *EX-CELSIOR.* Line engraving.

In this print, as in the "Mirror" (1829) engraving, and in the wood engraving in the "Family magazine" (New York, v. 8, 1840, p. 277) the four points projecting above the facade are long and pointed; in the engraving by J. Smillie after C. Burton they are short and blunted. Later they seem to have disappeared (see below). Stokes (III: 985) informs us that the corner-stone was laid in 1826, and that the building was demolished in 1841. But Robert Macoy, in his "Centennial illustrated how to see New York" (1876), p. 54, says that "after the 'Anti-Masonic excitement' the prosperity of the Masonic Hall gradually waned, and its name was changed to Gothic Hall. A few years since it was demolished." "N. Y. Times," May 26, 1856: "Gothic Hall is being torn down." In the directory it is listed, 314-6 Broadway, until 1840/1. In 1841/2 appears this comment: "Masonic Hall, gone, and not a cent of principal or interest saved to the stockholders." But Gothic Hall then appears, and at least as late as 1852/3, at same address, between Duane and Pearl Sts. In Rode's directory for 1850/1, opposite p. 456, there is a full-page advertisement of *GOthic HALL. / A. L. SCOVILL & CO., PROPRIETORS / NO. 316 BROADWAY, NEW-YORK.* With this is a picture of the building (wood engraving, *AVERY SC. N. Y.*) without the four spire-like points, and with signs: *DR. ROGERS' / LIVERWORT, TAR, & CANCHALAGUA DEPOT. / A. L. SCOVILL & CO. LABORATORY.* In the "Picture of New York in 1846" (C. S. Francis & Co.) Masonic Hall is referred to, p. 37, as "late head quarters of the Whigs."

See also no. 227 (Gothic Hall, c. 1849).

178. *Mitchell's Olympic Theatre.* Sign on building: *OLYMPIC.* Reproduction of pen drawing, mainly in outline, lightly shaded. Proof.

"Mitchell's Olympic, 442-444 Broadway. Opened 1837; continued Mitchell's Olympic until 1843; opened by Burton 1850; destroyed by fire...1854." — Stokes III: 985.

Manhattan, continued.

c. 1840, continued.

179. THE NEW YORK SOCIETY LIBRARY / FREDERICK DIAPER, ARCHT. Left: G. Moore delt. Right: Day & Haghe, Lithrs. to the Queen. Lithograph; tint. S III, suppl. 294.

The second building of the Library, at Broadway and Leonard St., opened in 1840. Reproduced in A. B. Keep's "History of the New York Society Library," 1908.

180. R. L. & A. STUART'S STEAM CANDY AND SUGAR REFINERY, / CORNER OF GREENWICH AND CHAMBERS STREET, NEW YORK. In lower right corner: LOSSING. Above: OPENED 1806. REBUILT 1835. ENLARGED 1840. Wood engraving.

181. NEW YORK BAY, / FROM THE TELEGRAPH STATION. Left: Lith. and Pub. by N. Currier. Right: 2 Spruce St. N. Y. Lithograph; colored.

Looking north; Fort Wadsworth in foreground. Currier is at 2 Spruce in directory during 1838-46.

1842

182. Above: ASTOR HOUSE, NEW-YORK CITY. Below: COLEMAN & STETSON [price list]...New-York, April, 1842. Wood engraving.

Stokes (III: 976) states: "Begun 1834, completed 1836; half demolished 1913."

Eno Collection includes a group of wood engravings showing this hotel at different periods: ASTOR HOUSE, The property of Mr. Astor (Four-horse stage appears); THE ASTOR HOUSE. GOATER DEL RICHARDSON-COX; same cut, with title HOTEL DE ASTOR; ASTOR HOUSE... / C. A. STETSON'S SONS, Proprietors. Engraver: J. W. ORR N. Y. (stage coach appears, as well as omnibus; wine list on back); Astor House. ALEX. McC. STETSON. P. R. STETSON. Engravers LOSSING-BARRITT. (Trees along curb, on Broadway and Vesey St.)

183. Above: THE BOZ WALTZES. / As performed by / DODWORTH'S BAND, / At the grand Festival / Park Theatre. Below: FLEETWOOD'S ILLUMINATED LITHOGRAPHY. / Respectfully dedicated to / CHAS. DICKENS ESQ. / Composed by JOS. LANNER. Vignette shows dancing couples. Right: Pr. 50 cts. nett. Lettering in gold; border in color and gold. Lithograph.

Dickens paid his first visit to the United States in 1842. M. R. Werner, in his "Barnum" (1923) cites Dickens with regard to the Park Theatre. The "Boz Ball" of Feb. 14, 1842, is amusingly described in Meade Minnigerode's "Fabulous Forties," 1924, p. 277-283.

184. CROTON WATER CELEBRATION 1842 / Entered...1842 by J. F. Atwill... / Published by J. F. Atwill, 201 Broadway Lithograph. S 126-a.

The procession is coming down Broadway, rounding City Hall Park (in which the fountain is bravely playing) and passing up Park Row. A fire apparatus in the foreground.

See no. 93, note.

185. VIEW OF THE GREAT RECEIVING RESERVOIR. / YORKVILLE, CITY OF NEW YORK. / Entered...1842... / Lith. & Pub. by N. Currier. 2 Spruce St. N. Y. [Dimensions given on left and right.] Lithograph; colored. S III, suppl. 284.

186. View of New York City Hall, with fountain playing in foreground. Above: CROTON JUBILEE, / QUICK STEP, Below: COMPOSED / and most respectfully dedicated to / MRS. DOCTOR PORTER of WASHINGTON INSTITUTE / BY / LEWIS H. von VULTEE / NEW YORK / Published by C. G. Christman, No. 404 Pearl St. / Entered...1842 by C. G. Christmann [sic]... Left: Bassau's Lithy. N. Y. Right: Corner of Beekman and Nassau Sts. Lithograph.

187. VIEW OF THE JET AT HARLEM RIVER. Left: F. B. Tower. Right: W. Bennett. Over upper right corner: XX. Issued 1843. Aquatint. S (III: 875) A. plate 18-b. Stauffer 134.

Apparently on the stretch between High Bridge and the Hudson.

c. 1843

188. La Douane à New-York. Centre: Le maître Drexel. Above, centre: Etats-Unis; right: 8. Line engraving.

The present Sub-Treasury (completed 1842) was used until 1863 as the Custom House. This engraving shows a dome, which has not been found in other prints as far back as 1835 (wood engraving of the New Custom House now erecting, in "Family magazine," New York, v. 1. 1835, p. 180). In the lithograph (P. A. Mesier & Co.) of the Custom House, now building...1837, which gives elevation, section, plan and perspective view, there is no cupola, but a domed ceiling within the building (see no. 172).

††189. PANORAMIC VIEW OF NEW YORK, / FROM THE EAST RIVER. / Entered...1844 by Robt. Havell... Centre: PAINTED AND ENGRAVED BY ROBT. HAVELL. Below, left: The Vessels drawn by J. Pringle. Aquatint; colored. S 123-b without publication line.

Interesting details of vessels, particularly the ferry-boat in the foreground.

1843

††190. 38th. Regiment Jefferson Guards / New York State Artillery. / Entered...1843, by F. J. Fritsch... Left: Prin. by Endicott N. Y. Right: F. J. Fritsch Del. Centre, with-in picture: F. Fritsch Del. [reversed]. Lithograph; colored. S 127, 2d state.

City Hall, Rotunda, etc., in background. The Library possesses another impression in which the sky is pink instead of blue, and the portrait and trophy, which divide the title right and left, are colored. See also no. 196.

Manhattan, continued.

1843, continued.

†191. Left: GERMAN JEFFERSON GUARD OF NEW YORK / F. W. LASAK, COMMANDANT. Centre, within wreath: 13TH REGIMENT / 6TH / BRIGADE 1838. Right: Deutsche Jefferson Garde zu New York / F. W. LASAK, COMMANDANT. Lithograph; colored.

Four figures in military uniform. Connects with preceding, by similarity of name of militia organization.

192. RUTGERS FEMALE INSTITUTE, vignette view of building, wood engraving / Nos. 238, 240, 242, 244, / MADISON STREET, / NEW-YORK, / NEW-YORK: PRINTED BY WILLIAM OSBORN, / 88 William-street. / Nov. 1843.

Title-page from the "Fifth annual circular of the ... Institute"; top three lines trimmed off. Same cut appears on title of "Proceedings of the twelfth annual commencement and circular of the ... Institute." The Institute later moved to Fifth Ave. and 42d St. (See no. 341.)

c. 1844

193. CHRIST CHURCH. / New York, Published by Henry M. Onderdonk 25 John St. Left: J. B. Forrest. Right: J. F. E. Prud'homme. Line engraving. Stauffer 2625.

Directory places Onderdonk at 25 John during 1844/5-1846/7. Stokes (iii: 624) says that in 1843-44, Onderdonk published a series of views of Episcopal Churches of New York City. According to Stauffer, Forrest came to New York in 1842; the directory first places J. Burns Forrest in 1848/9, and not during 1849-51. The church was at 81 Anthony St. from the twenties until 1852/3, at 7 West 18th St. until 1858/9, and later at Fifth Ave. and 35th St.

194. TRINITY CHURCH. Left: W. Bayle. Right: J. F. E. Prud'homme. Without publication line given by Stauffer (2628): New York, Published by Henry M. Onderdonk, 25 John St., Plate 3, Printed by R. Chapman. Line engraving.

View from rear. Pencil key numbers under right corner of structure. Below, in pencil: "No. 1. Richard Morris's vault. No. 2. Anthony Bleeker's." Chapman is possibly Robert Chapman, printer, whom directory places at 23 Fulton, 1845/6 and 1846/, and at 778 Fulton, 1848/9.

See also nos. 193 and 195.

195. ST. GEORGE'S CHURCH. Centre: Drawn & Engraved by J. B. Forrest / New York. Published by Onderdonk & Forrest. Right: R. Chapman, Pt. Line engraving.

See notes to nos. 193 and 194.

1844

†196. First Division / New York State Artillery. / Entered...1844 by F. J. Fritsch Left: DRAWN FROM NATURE AND PUBLISHED BY F. J. FRITSCH. Within border, names of the organisations: Morris Cadets, Hussars — German, Lafayette, Montgomery,

Washington and Brooklyn Horse Guards, — National G. and Washington Greys Troop, Horse Artillery, Lancers. Lithograph; colored. S 128, 3d state, without F. J. Fritsch del.

To the collector of New York views this is a picture of Castle Garden, as no. 190 (q. v.) is of City Hall, but both prints are also of much interest as records of militia uniforms. Among details in the present picture are red nets on the cruppers of the cavalrymen's horses.

c. 1845

197. THE BROADWAY TABERNACLE. Centre: LITH. OF F. PALMER & CO. 98 NASSAU STREET, N. Y. Lithograph.

Interior view; speaker on platform. Directory places E. S. Palmer at 55 Ludlow, 1844/5-1845/6, Mrs. F. F. Palmer at 43 Ann, 1846/7-1848/9. Later, these names appear in the Brooklyn directory.

198. In pen-and-ink: "THE SEAMAN'S HOME CORNER OF FULTON AND WATER STREETS / NEW YORK." Left: "W. WADE, DEL." Line engraving.

Building at left, sailors in foreground, shipping beyond. Cutting from catalogue: "in poor condition. Rare." Wade appears in directory during 1845-53; Seaman's Home not found there. The picture (which, by the way, places Water St. by the riverside) apparently puts the Home at the south west corner of Fulton and Water, where Holt's (later the United States) Hotel was located in the thirties and forties.

199. View of Wall St., looking west, with four-horse stage coach. A. HYATT Sc. Below, left, clock with equestrian Washington; right, clock with full-length Lafayette; centre: S. W. BENEDICT, / WATCH MAKER. / No. 5 Wall Street / NEAR TRINITY CHURCH. Underneath, type-print: Has removed from the Merchants Exchange to No. 5 Wall Street... / [10 lines more.] Line engraving.

Benedict's address changes to 5 Wall in the directory of 1845/6. August Hyatt appears in the directory until 1848/9.

1845

†200. FRONT VIEW OF THE NEW YORK POST OFFICE, / LOCATED BY AUTHORITY OF THE HON. CHARLES A. WICKLIFFE POST MASTER GENERAL, / AND ARRANGED BY / John Lorimer Graham Esq. Postmaster. / FEB. 1ST 1845. Under border line, left: ENDICOTT'S LITH.; right: No. 22, JOHN ST. N. Y. Below, left: ISAAC LUCAS, SUPERINTENDANT.; right: MARTIN E. THOMPSON, ARCHITECT. Lithograph; blue and light brown tints. S 130-a.

†201. NORTH INTERIOR VIEW OF THE NEW YORK POST OFFICE, LOCATED BY AUTHORITY OF THE HON. CHARLES A. WICKLIFFE POST MASTER GENERAL. AND ARRANGED BY / John Lorimer Graham Esq. Postmaster. / FEB 1ST 1845. Under border, left: ENDICOTT'S LITH. 22, JOHN ST. N. Y. Below,

Manhattan, continued.

1845, continued.

left: ISAAC LUCAS, SUPERINTENDANT.; right: MARTIN E. THOMPSON, ARCHITECT. Lithograph; light brown tint. S 130-b.

†202. SOUTH INTERIOR VIEW OF THE NEW YORK POST OFFICE / LOCATED BY AUTHORITY OF THE HON. CHARLES A. WICKLIFFE POST MASTER GENERAL. / AND ARRANGED BY / John Lorimer Graham Esq. Postmaster. / FEB. 1ST 1845. Under border, left: ENDICOTT'S LITH. 22, JOHN ST. N. Y. Below, left: ISAAC LUCAS, SUPERINTENDANT.; right: MARTIN E. THOMPSON, ARCHITECT. Lithograph; light brown tint. S III: 910, suppl. 281.

203. ENTRANCE TO FIRST CONGREGATIONAL CHURCH, /—BROADWAY—NEW YORK—MDCCCXLV. Left: D. H. Arnot, Draught. Right: Penwork Lith. Centre: Entered...1845 by D. H. Arnot 15 Centre St. Lithographic pen drawing; light brown and blue tints. S III: 899, no. 137.

204. Scene at a street corner. Two ladies entering a house, other people promenading; a horseman beyond. Two children in foreground. In ink: "Reminiscences di Nuova York. 1845." Signed "Cesare Capelli." Sepia drawing in wash and line.

205. Corner house; sign at door: "MR. J. EASYs / School / for young Ladies / and / Gentlemen." Over door, to left; "WRONG / Place." People coming out of door, and on doorstep; 3 boys at fence. To left: couple

hailing stage passing church. In lower right corner: "Cesare Capelli Fec." Below, in margin: "Reminiscenze di Nuova York 1845." Sepia drawing.

†206. "Bowling Green, New York, 1845" in pencil on margin. Charcoal drawing on light brown paper, lights heightened with white.

View looking north. The "riprap" fountain is there (see no. 207, note), and the "ATLANTIC" Hotel (see no. 22) is labeled on the left.

207. VIEW OF THE GREAT CONFLAGRATION AT NEW YORK JULY 19TH 1845. / FROM THE BOWLING GREEN. Left: Lith. & Pub. by N. Currier. Right: 2 Spruce St. N. Y. Centre: Entered...1845... The Bowling Green Fountain. Below, left: Nearly 300 buildings destroyed; right: Estimated loss of property \$7,000,000.

The fountain is the affair built up of irregular pieces of stone, "riprap style," at which fun was poked by the comic papers of the fifties. Lithograph. S III: 905, no. 212.

208. VIEW OF THE TERRIFIC EXPLOSION AT THE GREAT FIRE IN NEW YORK. / FROM BROAD ST.—JULY 19TH. 1845. Left: Engine No. 22 destroyed, and several lives lost. Right: 17 stores blown up. Under picture, left: LITH. & PUB. by N. Currier.; right: 2 Spruce St. N. Y. Centre: Entered...1845... Lithograph; colored. S III: 905, no. 214.

Eno Collection includes also three wood engravings from the "Illustrated London news," Aug. 23, 1845; BROAD-STREET NEW YORK, AFTER THE RECENT FIRE; THE BOWLING-GREEN, AND BROADWAY; THE BOWLING-GREEN AND MARKETFIELD-STREET.

Niblo's Garden, 1845. See no. 150, note.

Schools, 1845. See no. 303.

(To be concluded)

INTERESTING RECENT ADDITIONS

ART

Beringer, Joseph August. Gustav Schönleber. Karlsruhe i. B.: C. F. Müller, 1924. 32 p. illus. 4°. **MCK (Schoenleber)**

Blake, Clinton Hamlin. The architect's law manual. New York: The Pencil Points Press, Inc., 1924. 253 p. 8°. (The Pencil Points library.) **MQH**

Forms and documents, including standard documents, forms, and schedule of minimum charges of the American Institute of Architects and the schedule of minimum charges of the New York Chapter of the American Institute of Architects: p. 169-241.

"Based in large measure upon the series of articles published in the *American architect* in 1921 and 1922, under the title of 'Architectural quicksands' and upon the additional discussions of the problems of the architect which have since appeared in the legal department of that publication."—*Preface*.

Brockhaus, Albert. Netsukes, by Albert Brockhaus [!] translated by M. F. Watty [!] edited by E. G. Stillman... New York: Duffield & Company, 1924. xvii, 175 p., 17 pl. 8°. **MAG**

"Partial bibliography": p. 173-175.

Champion, Pierre Honoré Jean-Baptiste. Fès, et Meknès. Paris: H. Laurens, 1924. 159 p. illus. 4°. (Les villes d'art célèbres.) **MQT**

Bibliography, p. 155-156.

Charles Shannon. London: E. Benn, Ltd., 1924. 29(1) p., 1 l., 35 pl., 1 port. 4°. (Contemporary British artists.) **MCV (Shannon)**

Signed: E. B. G.

Corona Mundi, Inc. Roerich; compiled and edited by the publishers. New York: Corona Mundi, Inc. [1924.] ix p., 35 l. illus. **MCZ (Roerich)**

Davenport, Cyril James H. Architecture in England. London: Methuen & Co., Ltd. [1924.] x, 154 p. illus. 16°. **MQWK**

Includes bibliographies.

Doehring, Karl Siegfried. Art and art-industry in Siam; edited under the instructions of the royal Siamese government; lacquer-works in black and gold... Bangkok, Siam: Asia Pub. House [1924.] 2 v. illus. **MAF**

Text within decorative border.

Metal plate inset on covers.

v. 1. Text; v. 2. Plates.

Furst, Herbert E. A. The decorative art of Frank Brangwyn; a study of the problems of decoration with special reference to the work of this artist. London: J. Lane [1924.] ix, 231 p. illus. f°. **MCV (Brangwyn)**

Goodwin, Philip Lippincott, and H. O. MILLIKEN. French provincial architecture; as shown in various examples of town & country houses, shops & public places adaptable to American conditions. New York: [C. Scribner's Sons,] 1924. 25 p. illus. f°. **MQWF**

Printed in France.

Kelly, John Frederick. The early domestic architecture of Connecticut. New Haven: Yale University Press, 1924. xx, 210 p. illus. 4°. **MQWO**

"Published on the foundation established in memory of Calvin Chapin of the class of 1788, Yale College."

Kerfoot, John Barrett. American pewter, with illustrations from photographs by the author of specimens in his own collection. Boston and New York: Houghton Mifflin Company, 1924. xxiii, 239 p. illus. 4°. **MNP**

Lukomski, Georgii Kreskent. Russisches Porzellan, 1744-1923. Berlin: E. Wasmuth, 1924. 24 p. illus. f°. **MPG**

Magonigle, Harold Van Buren. The nature, practice and history of art. New York: C. Scribner's Sons [cop. 1924.] xx, 319 p. illus. 8°. **MAD**

Maps on lining-papers.

Bibliography: p. 311-314.

Meille, Giovanni E. Christ's likeness in history and art. Prefaced by Professor S. Ricci; translated by Emmie M. Kirkman. London: Burns, Oates & Washbourne, Ltd., 1924. x, 178 p. illus. 4°. **MAIH**

Moore, Mrs. N. Hudson Woodbridge. Old glass, European and American, with two hundred and sixty-five illustrations. New York: Frederick A. Stokes Company, 1924. xvi, 394 p. illus. 8°. **MPW**

"American glass factories": p. 369-382.

Mulliner, Herbert Hall. The decorative arts in England, 1660-1780. London: B. T. Batsford, Ltd. [1924.] 171 l. illus. f°. **MLF**

Nichols, Rose Standish. Spanish & Portuguese gardens. Boston and New York: Houghton Mifflin Company, 1924. xxxi, 304 p. illus. 8°. **MSK**

"Books of reference": p. 289-292.

Norris, Herbert. Costume & fashion; the evolution of European dress through the earlier ages; illustrated... by the author. London: J. M. Dent and Sons, Ltd., 1924. xv, 300 p. illus. 8°. **MMC**

Nutting, Wallace. The clock book; being a description of foreign and American

Art, continued.

clocks, profusely illustrated. Framingham, Mass.: Old America Company [cop. 1924]. 312 p. illus. 4°. **MOF**

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"List of American clockmakers": p. 201-239.

"List of former foreign clockmakers": p. 240-307.

Patterson, Augusta Owen. American homes of to-day, their architectural style, their environment, their characteristics. New York: The Macmillan Company, 1924. xx p., 1 l., 393 p., 4 l. illus. 4°. † **MRG**

Pfister, Kurt. Katakomben Malerei. Potsdam: G. Kiepenheuer, 1924. 34 p. illus. 4°. (Die Kunst des Mittelalters. Bd. 1.) **MAIE**

Plates partly printed on both sides.

Schaefer, Wilhelm, of Dresden. Die moderne Malerei der deutschen Schweiz. Leipzig: H. Haessel, 1924. 76, 48 p. illus. 8°. (Die Schweiz im deutschen Geistesleben. Der illustrierten Reihe. Bd. 2.) **MCY**

Valentiner, Wilhelm Reinhold. Nicolaes Maes. Stuttgart: Deutsche Verlags-Anstalt, 1924. 72 p., 68 pl. illus. 4°. **MCH (Maes)**

Bibliography, p. 68.

Victoria and Albert Museum, South Kensington. — Department of Textiles. Catalogue of Muhammadan textiles of the medieval period, by A. F. Kendrick. London: Published under the authority of the Board of Education, 1924. vii, 74 p., 25 pl. on 13 l. 8°. (Victoria and Albert Museum... Publication no. 164t.) **MON**

"First printed, May, 1924."

Wolter, Franz, and WILLI BURGER. Die mittelalterliche Holzplastik in Deutschland; vergleichende Darstellung ihrer Entwicklung. München: Holbein-Verlag, 1924. 63 p., 50 pl. 4°. **MOC**

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MUSIC

Arriaga y Balzola, Juan Crisótomo Jacobo Antonio de. Erminia; scène lyrique-dramatique en un acte et deux tableaux, d'après un épisode du poème La Jerusalem délivrée de Torquato Tasso, pour soprano, avec accompagnement d'orchestre, par J. C. de Arriaga. Représentée, pour la première fois... par la célèbre soprano Elise Leveroni, au Théâtre Arriaga de Bilbao le 27 janvier 1906. Madrid: A. Matamala [192-?], viii, 27 p. illus. f°. **MS**

Full score. Italian words accompany score, French words follow it.

Bach, Carl Philipp Emanuel. Heilig; mit zwey Chören und einer Ariette zur Einleitung. Hamburg: Im Verlage des Autors, 1779. 22 p. f°. **MP**

Full score. German words.

Beethoven, Ludwig van. Sinfonie mit Schluss-Chor über Schiller's Ode "An die Freude" für grosses Orchester, 4 Solo und 4 Chor-Stimmen, componirt und Seiner Majestät dem König von Preussen Friedrich Wilhelm III. in tiefster Ehrfurcht zugeeignet von Ludwig van Beethoven. 125tes Werk. [Leipzig: F. Kistner & C. F. W. Siegel, 1924.] 201 l. sq. f°. **MN**

Full score. Facsimile of autograph (9th Symphony).

"Die vorliegende Faksimile-Ausgabe, die alle Einzelteile in Originalgrösse zusammenfasst, wurde mit Bewilligung der Preussischen Staatsbibliothek im Jahre 1924 von der Firma C. G. Röder, G.m.b.H., Leipzig, für den Verlag Fr. Kistner & C. F. W. Siegel, Leipzig, hergestellt."

Beyle, Marie Henri. The life of Haydn, in a series of letters written at Vienna. Followed by the Life of Mozart, with observations on Metastasio, and on the present state of music in France and Italy. Translated from the French of L. A. C. Bombet [pseud.]. With notes by the author of the Sacred melodies [William Gardiner]. Providence: Miller and Hutchens, 1820. xv, (1) 18-307 p. illus. 12°. **ME**

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English words with music for 1 voice with piano acc.

Holt, Roland. A list of music for plays and pageants, with practical suggestions. New York: D. Appleton and Co., 1925. xii, 92 p. 12°. **MC**

Newman, Ernest. A musical critic's holiday. New York: A. A. Knopf, 1925. xi, 330 p. illus. 8°. **MGD**

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Manuscript.

Full score 12 instrumental and vocal parts. German words.

Poidras, Henri. Dictionnaire des luthiers anciens et modernes, critique et documentaire; trente-quatre planches hors texte, illustrations de A. Chalot. Lettre-préface de M. Paul Paray... Rouen: Imprimerie de la Vicomté, 1924. xiv, 240 p., 2 l. illus. 8°. **MKK**

Rapee, Erno. Erno Rapee's encyclopaedia of music for pictures, as essential as the picture. In one volume. New York: Belwin, Inc., 1925. 810 p. 8°. **MC**

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Woolcott, Alexander. The story of Irving Berlin. New York: G. P. Putnam's Sons, 1925. 237 p. illus. 8°. *MEC

Zandonai, Riccardo. I cavalieri di Ekebù; Gramma lirico in 4 atti e 5 quadri. Libretto di Arturo Rossato da "La leggenda di Gösta Berling" di Selma Lagerlöf, musica di Riccardo Zandonai. Canto e pianoforte. Riduzione di Maffeo Zanon. Milano: G. Ricordi & C. [cop. 1925.] 467 p. illus. 4°. *MS

Vocal score. Italian words.

INDUSTRIES AND INDUSTRIAL ARTS

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Excellent half-tone and colored illustrations show both finished results and process details.

Bogert, L. Jean. Fundamentals of chemistry, a text-book for nurses and other students of applied chemistry. Philadelphia and London: W. B. Saunders Company, 1924. 324 p. illus. 8°. \$2.75. PPB (119)

Covers inorganic and organic chemistry with modern theoretical developments. Special attention to nutrition and biochemistry. Author is research chemist of the Henry Ford Hospital, Detroit, Michigan.

Chisholm, George G. Handbook of commercial geography. London and New York: Longmans, Green & Co., 1925. xv, 325 p. maps. new ed. rev. 8°. \$7.50. TLB

Revision of a work which has passed through many editions since its first publication in 1889. Discusses the general facts relating to the production, distribution and exchange of commodities; gives essential facts concerning a large number of commodities; and describes the physical and commercial features of the continents and their divisions. There are several maps and an appendix setting forth numerous statistics. Author is Reader in Geography in the University of Edinburgh.

Clark, Janet Howell. Lighting in relation to public health. Baltimore: Williams & Wilkins Co., 1924. 185 p. illus. 8°. \$4.00. VOK (119)

Principles of good lighting set forth simply, with short chapters on physiological aspects of the subject. Based on lectures at the School of Hygiene and Public Health of the Johns Hopkins University.

Findlay, Alexander. Physical chemistry for students of medicine. London and New York: Longmans, Green & Co., 1924. ix, 227 p. illus. 8°. \$2.60. PLD (119)

"Those parts of physical chemistry which have found important applications in the medical sciences are discussed in an elementary manner, but also in sufficient detail to enable the student to read with profit larger and more specialized works." — *Preface.*

***Franzheim, C. Merts.** A practical ceramic dictionary for the potter, tile and terra cotta manufacturer, those engaged in the silicate industry, and students of ceramics. New York: Demarest Publications, Inc., 1924. 85 p. 12°. \$2.00. VNE (121)

Many of the entries are more than mere definitions.

Freundlich, Herbert. The elements of colloidal chemistry. Translated by George Barger. London: Methuen & Co., Ltd., 1925. vii, 210 p. diagrs. 8°. \$3.00. PLD (119)

Adapted to the use of non-technical readers. Deals fully with the fundamental principles, covering the Brownian movement; and also discusses colloidal-disperse systems, sols, gels, mists, smokes, foams, etc.

Reviewed in *Mining and metallurgy*, April, 1925.

***Hodkin, F. W., and A. COUSEN.** A text-book of glass technology. London: Constable & Company, Ltd., 1925. xxiii, 551 p. illus. 8°. 42s. VNF (121)

Copiously illustrated, including numerous folding plates.

"Represents, we believe, the first systematic attempt in the English language... The authors believe that it will be of use to all ranks of those engaged in the production of glassware, to masters who desire factories run on up-to-date principles, and to workmen who wish to know something of the theory involved in the processes in which they are day by day engaged." — *Preface.*

Reviewed in *Chemical age*, London, April 4, 1925.

***Horner, Joseph G.** Metal turning, a book for engineering apprentices and students. 4. ed., rev. & enl. London and New York: Sir Isaac Pitman & Sons, 1924. ix, 290 p. illus. 12°. \$1.75. VFW (121)

Descriptions of machines and common operations simply set forth, with chapters on multiple tool cutting, screw cutting, comparison of lathe and turret work, and measurement.

Ibbetson, W. S. Electric circuits and installation diagrams for the use of electrical engineers engaged in the operation and control of all kinds of power and lighting plants and installation work generally. London and New York: Spon & Chamberlain, 1925. vii, 190 p. illus. 8°. 10s. 6d. VGM (121)

177 diagrams, with brief explanatory text, covering a wide range of apparatus and instruments.

Reviewed in *Electrical review*, London, March 6, 1925.

***Knecht, Edmund, and E. HIBBERT.** New reduction methods in volumetric analysis. London and New York: Longmans, Green & Co., 1925. x, 134 p. 2. ed. 8°. \$3.00. PML (119)

First edition (108 pages) was published in 1910. Now revised, in part rewritten and brought up to date. Deals largely with the preparation and use of titanous salts as reducing agents. Part 3 details analytical methods for a large number of compounds. Chronological bibliography.

Lang, Mrs. Edwin. Basketry weaving and design. Reed weaving, the use of wood beads with reed, reed and raffia basketry, pine-needle basketry. New York: Charles Scribner's Sons, 1925. xii, 93 p. illus. 8°. \$3.50. VNI (121)

Intended for the experienced worker, omitting history of basketry, descriptions of materials used, and many of the elementary steps. Artistic half-tone illustrations.

Industries and Industrial Arts, continued.

***McShane**, Charles L. Modern air brakes. Chicago: Griffin & Winters, 1924. 532 p. illus. 12°. \$4.00. **TPD (121)**

Construction, operation, and maintenance of modern American apparatus set forth in detail and with numerous diagrammatic illustrations. Devotes considerable space to fundamental principles. Historical introduction.

Randell, Wilfrid L. Michael Faraday (1791-1867). Boston: Small, Maynard & Co., 1924. 187 p., 1 port. 12°. \$1.75. **OABB (117)**

"The scientific aspect cannot, of course, be omitted—it is the reason for Faraday's fame as a pioneer; but my immediate aim has been to present the man himself, and in endeavoring to do this I have included many quotations from letters and papers which, while not of vital importance, serve to throw some additional light upon his charming personality."—*Preface*.

Smith, Ernest A. The platinum metals. London and New York: Sir Isaac Pitman & Sons, 1924. xii, 123 p. illus. 12°. \$1.00. **VHT (117)**

Brief account of history, occurrence, distribution, sources of supply, world's production, mining and metallurgy, properties, industrial uses, facts about the industry, and price statistics.

"Especial attention has been devoted to the many scientific and industrial applications, not only of the platinum metals in the metallic condition—either alone or alloyed with other metals—but also to the various compounds which have found important uses in photography and for other purposes."—*Preface*.

Spielmann, Percy Edwin. Bituminous substances. Scientific progress of practical importance during the last fifteen years. Foreword by J. Kewley. London: Ernest Benn, Limited, 1925. xv, 206 p. illus. 8°. 15s. **VHY (117)**

For the use of analytical chemists. Describes new laboratory methods for testing, as well as the chemical composition of component parts of the highly complex compounds. Penetration tests by the loaded needle or disc method are given in detail, and standard methods of analysis such as applied to bitumen derived from distillation of crude petroleum are described.

Wegener, Alfred. The origin of continents and oceans. Translated from the 3d German edition by J. G. A. Skerl, with an introduction by John W. Evans. New York: E. P. Dutton & Co., 1924. xx, 212 p. illus. 8°. \$4.20. **PSG (117)**

Attempts to prove by elaborate geological data that continents are due to the splitting up of one original body of land. Author is Professor of Geophysics and Meteorology in the University of Graz, Austria.

ECONOMICS, SOCIOLOGY, AND
POLITICAL SCIENCE

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Borgh, Richard van der. Grundzuege der Sozialpolitik. Leipzig: C. L. Hirschfeld, 1923. viii, 474 p. 2. ed., rev. 8°. **TDO**

Bowden, Witt. Industrial society in England towards the end of the eighteenth century... New York: The Macmillan Company, 1925. xii, 343 p. 8°. **TAH**

Brentano, Lujo. Konkrete Grundbedingungen der Volkswirtschaft. Gesammelte Aufsätze von Lujo Brentano. Leipzig: F. Meiner, 1924. viii, 435, 73 p. diagrs., tables. 12°. **TC**

Brim, Orville Gilbert. Rural education; a critical study of the objectives and needs of the rural elementary school... New York: Macmillan Co., 1923. xxi, 302 p. 8°. (Rural education series.) **STBR**

Brookings, Robert S. Industrial ownership; its economic and social significance... New York: The Macmillan Company, 1925. x, 107 p. tables. 8°. **TN**

Goldenweiser, Emanuel Alexandrovich. Federal reserve system in operation... New York: McGraw-Hill Book Co., Inc., 1925. x, 349 p. 1. ed. 8°. **THI**

Hayward, Walter Sumner, and P. WHITE. Chain stores; their management and operation... with chapters by John S. Fleek and H. MacIntyre. New York: McGraw-Hill Book Co., Inc., 1925. x, 449 p. diagrs., tables. 2. ed. 8°. **TME**

Hexter, Maurice Beck. Social consequences of business cycles; with an introduction by Allyn A. Young. Boston: Houghton Mifflin Co., 1925. xxiii, 206 p. diagrs., tables. 8°. **SDOZC**

Katzenellenbaum, Zakhar' Salomonovich. Russian currency and banking, 1914-1924. London: P. S. King & Son, Ltd., 1925. x, 198 p. tables. 8°. **TF**

Keen, Frank Noel. The law relating to public service undertakings, comprising a survey of the legal position of such undertakings generally, and a more detailed consideration of particular classes of undertakings, based on lectures delivered at the London School of Economics. London: P. S. King & Son, Ltd., 1925. xii, 320 p. 8°. **TNG**

Lombroso Ferrero, Gina. The soul of woman, L'anima della donna; reflections on life by Gina Lombroso... London: J. Cape, Ltd. [1924.] xiii, 269 p. 8°. **SN**

McGrane, Reginald Charles. The panic of 1837; some financial problems of the Jacksonian era... Chicago, Ill.: University of Chicago Press [cop. 1924]. vii, 260 p. 8°. **TLS**

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Economics, Sociology, etc., continued.

Nationalökonomie. Berlin: W. de Gruyter & Co., 1925. xii, 506 p. tables. 8°. (Handbuch der Wirtschafts- und Sozialwissenschaften. Bd. 7.) **SB (Handbuch)**

Meiner, Felix, editor. Die Volkswirtschaftslehre der Gegenwart in Selbstdarstellungen. Hrsg. von Dr. Felix Meiner... Bd. 1. Leipzig: F. Meiner, 1924. illus. **TAD**

Contents: [Bd.] 1. Eduard Bernstein, Karl Diehl, Heinrich Herkner, Karl Kautsky, Robert Liefmann, Heinrich Pesch, Julius Wolf.

Michelbacher, G. F., and T. M. NIAL. Workmen's compensation insurance including employers' liability insurance... New York: McGraw-Hill Book Company, Inc., 1925. xi, 503 p. 8°. (McGraw-Hill insurance series.) **TDO**

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Redslob, Robert. Le régime parlementaire; étude sur les institutions d'Angleterre, de Belgique, de Hongrie, de Suède, de France, de Tchécoslovaquie, de l'Empire allemand, de Prusse, de Bavière et d'Autriche. Paris: M. Giard, 1924. 356 p. 8°. **SEF**

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Savage, Winfield A. Graphic analysis of executives... New York: Codex Book Co. Inc., 1924. 144 p. 1. ed. 8°. **SDC**

Selekman, Ben Morris. Employes' representation in steel works; a study of the industrial representation plan of the Minnerva Steel Works of the Colorado Fuel and Iron Company... New York: Russell Sage Foundation, 1924. 293 p. 8°. **TDC**

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Skinner, Ernest Brown. The mathematical theory of investment... Boston: Ginn and Co. [cop. 1924.] xi, 269 p. rev. ed. 8°. **THT**

Sorokin, Pitirim Aleksandrovich. The sociology of revolution... Philadelphia: J. B. Lippincott Co. [cop. 1925.] xii, 428 p. 8°. (Lippincott sociological series.) **SB**

Stalin, Iosif Vissarionovich. Lenin und der Leninismus. Wien: Verlag für Literatur und Politik, 1924. v, 164 p. 12°. **SFN**

Stockder, Archibald H. German trade associations; the coal kartells... New York: H. Holt and Co. [cop. 1924.] lv, 254 p. diags., tables. 8°. (American business series.) **TAK**

Thurstone, Louis Leon. The fundamentals of statistics... New York: The Macmillan Co., 1925. xvi, 237 p. 8°. (Experimental education series.) **SDC**

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Wakinshaw, William Holmes. The solution of unemployment; or, The postulates and implications of the social credit theorem of Major C. H. Douglas. Newcastle-upon-Tyne, 1924. viii, 289 p. 8°. **TB**

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יצחק ב"ר ראובן... וואהרות לרבי שלמה
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מבוארות בדרך שיר מהמחבר ע"פ סדר
החינוך. הוצאתי לאור... אני... חיים
מענדיל... קאסווער... ירושלים: בדפוס
של ר' שמואל הלוי צוקערמאן ושותפיו.

[Jerusalem: S. Zuckermann & Co.,
1882.] 82 p. 16°. *PIC

Reisen, Abraham.

... נייע ערצעהלונגען... ווארשא:
פערלאג "וועלט-ביבליאטעק", תר"ע.

[Warsaw: "Welt-Bibliothek," 1910.]
2 v. in 1. 8°. *PTR

Rolnik, Joseph.

... אויף'ן זאמדיגען וועג... ניו יארק:
פערלאג גרייזעל און קאמפאני.

[New York: Grayzel & Co., 1911.] 64
p. 8°. *PTN

Hebraica, Judaica, Etc., continued.

Rolnik, Joseph.

ליעדער [פון] י. ראלניק. ניו יארק:
פערלאג אינזל.
[New York: Inzel Pub. Co., 1915.]
300 p. 4°. *PTN

Schneor, Zalman.

...אהין. ראמאן. בערלין: פערלאג
"ילקום".
[Berlin: Verlag "Jalkut" 1923.] 188 p.
8°. *PTR

Stein, Shachno.

...דרך קצרה ללמוד הדבור העברי.
הקריאה והכתיבה. ורשה: הוצאת "ספ-
רות", תרע"ב.
[Warsaw: "Safruth," 1911.] vii, 145 p.
illus. 8°. *PCB

Stein, Shachno.

...גנתנו. מכינה פרבלית לבתי-ספר
עברים. ספר המורה. הוראת הדבור הע-
ברי, הכתיבה וראשית הקריאה, על פי
משחקים, גימנסטיקה, שרטוט, תויזמרה,
שיחות, שירים וספורים. עם תמונות וציור-
רים. ורשה: הוצאת "תושיה", תרע"א.
[Warsaw: "Tuschiyah," 1910.] xxii,
98 p. 8°. *PCB

Zingoli, Isaac Joseph.

ספר אמרי בינה לקחת מוסר השכל צדק
ומשפט ומשרים מפי... יצחק יוסף... ציג-
גולי... חלק ראשון... ליוורנו: ישראל
קושטא, תרמ"ג.
[Leghorn: I. Costa 1883.] 242 p. 12°. *PMK

יבולל צ"ט פרקים בכתב אשורי מנוקד עם פתשגן
הכתב באותיות רש"י להרגיל הנערים בכתב רש"י.
ובסופו מפתח התלמוד: פתרון המלות מלשון חכמים
בלשון איטלקי על פי ס' פי אריה הנלוח אל ספר
גלות יהודה מר"א דמודינא.

CIRCULATION STATISTICS FOR THE MONTH OF APRIL

BRANCHES	CIRCULATION		NEW REGISTRA- TIONS	VOLUMES ACCES- SIONED
	HOME USE (VOLUMES)	READERS OF REFERENCE BOOKS		
MANHATTAN				
Central Building	55,452	---	1,425	1,103
Children's Room	3,255	4,167	62	79
Extension Division	36,503	---	---	1,783
Library for the Blind	3,485	---	7	127
East Broadway, 33	11,019	488	47	32
East Broadway, 192	27,452	3,131	329	694
Rivington street, 61	17,623	1,447	201	348
East Houston street, 388	19,966	2,663	237	549
Leroy street, 66	12,024	1,670	144	211
8th street, 135 Second avenue	14,394	795	154	119
10th street, 331 East	22,002	1,315	349	454
13th street, 251 West	11,214	1,790	145	94
23rd street, 228 East	10,238	1,320	132	236
23rd street, 209 West	9,576	1,444	154	142
36th street, 303 East	9,868	891	100	134
40th street, 457 West	10,957	736	128	107
50th street, 113 East	7,327	725	49	146
51st street, 742 Tenth avenue	12,356	730	130	108
58th street, 121 East	13,873	1,000	172	207
67th street, 328 East	16,578	1,456	159	136
69th street, 190 Amsterdam avenue	13,667	1,325	258	219
77th street, 1465 Avenue A	17,281	848	110	198
79th street, 222 East	16,901	737	152	154
81st street, 444 Amsterdam avenue	15,609	732	244	185
96th street, 112 East	28,148	2,259	248	511
100th street, 206 West	18,770	1,067	247	178
110th street, 174 East	22,816	3,166	308	520
115th street, 203 West	19,210	1,539	217	283
124th street, 9 West	13,168	1,867	181	55
125th street, 224 East	10,407	1,539	208	323
125th street, 518 West	19,871	1,262	268	126
135th street, 103 West	11,560	1,624	209	190
145th street, 503 West	21,094	990	262	198
St. Nicholas avenue, 1000	17,396	1,310	174	163
179th street, 535 West	22,358	933	336	248
THE BRONX				
140th street, 321 East	17,396	1,520	272	453
Morris avenue, 910	16,021	1,880	195	270
160th street, 761 East	29,337	3,593	473	734
168th street, 78 West	6,087	464	116	38
169th street, 610 East	28,814	2,184	601	706
176th street and Washington avenue	33,301	5,070	442	939
Bainbridge avenue, 2556	28,439	2,743	506	179
Kingsbridge avenue, 3041	4,276	377	66	41
RICHMOND				
St. George	7,451	1,684	95	116
Port Richmond	9,847	801	75	298
Stapleton	6,759	1,359	84	92
Tottenville	4,311	141	27	72
Totals	785,457	68,782	10,498	14,298

* In addition, 5,268 books were read at agencies of the Extension Division.

PRINCIPAL DONORS IN APRIL, 1925

	VOLS.	PMS.		VOLS.	PMS.
Academia Româna in Bucuresti	20	27	Hall, Miss Sallie M.	1	
Adams, R. (20 copper plates; 311 wood engravings)		7	Haynes, Miss Caroline C. (460 periodicals)	37	37
American Child Health Association	1		Hoppin, Charles P.	6	
American Manufacturers' Export Association (635 periodicals, 65 newspapers)	127	619	Hyde, James H.		1
American Society of Civil Engineers	3		Insull, Samuel	2	
Arizona State Library	7	9	James, Mr. and Mrs. Henry		1
Audisio, Gabriel	1		Jett, Miss Dora Chinn	1	
Banning, Miss Kate	1		Jockey Club	1	
Batta, A.	2		Jones, J. F.	2	
Belasco, David		2	Jones, Russell Lloyd	7	
Bigelow, Miss Grace	50	74	Kennedy, E. G. (1 print)		
Boekelman, Bern (1 manuscript)	3		La Motte, Ellen N.	2	8
Brotherhood of Railway Carmen of America	7	10	Lobo, Helio	1	
Brown, Mrs. Helen C.	10		López, Señor Jacinto		5
Brown, Mrs. Isaac B.	1		Lowell, Nat. (1 print)		
Bujak, Prof. F. R.	3	3	McDermott, Owen	1	
Burnap, Dr. W. L.	1		McDuffie, John I.	5	6
Chile. Oficina del Trabajo	14		McKee, Mrs. Ralph R.		1
Claflin, W. H., Jr.	1		Matitzta Serpska	3	5
Clua, P.	2	8	Maynard, George W., Estate of	6	5
Cohan, Charles J.	1		Methven, J. Norman		1
Coleman, Edward D. (1 manuscript)	1		Namari, Dr. Ichitaro	1	
Cronau, Rudolf	1		National American Woman Suffrage Association (104 periodicals, 10 portfolios, 6 filing units)	75	
Cronbach, Prof. Abraham	1		National Unionist Association	7	13
Cuba. Biblioteca Nacional	4	7	North Carolina Historical Commission		1
Dean, Mrs. Arthur E. (96 periodicals)	53		Oil, Paint and Drug Reporter	366	28
Deats, H. E. (111 periodicals)	44	24	Orton, J. F.	11	
Dodge, Edmund Arthur	20		Patterson, Dr. James K.	2	
Drowne, Henry Russell (album of photographs)			Putnam, Miss E. W.	6	
Ebevald, E. P.	2		Reid, Mrs. Bertha Westbrook	1	
Evans, Mrs. E. T.	1		Scott, Mrs. Ella C.	1	
Foley, John L.	1	1	Sherwood, W. L. (7 periodicals)	16	6
Fordham, Sir Herbert George	1		Shine, John W.	1	
France. Direction Générale de la Caisse des Dépôts et Consignations	9		Smith, Miss M. C.	1	
France. Ministère des Colonies		1	Spain. Ministerio de la Guerra	15	
France. Préfecture de la Seine. Bibliothèques Administratives et Municipales	58		Spingarn, Prof. Joel Elias	1	2
Friedheim, Louis	3		Sullivan, George H.	1	
Germany. Reichsfinanzministerium	3	5	Thacker, Orrin Directory	1	
Gilman, Theodore	7	5	Training School at Vineland	1	
Grimwood, Mrs. Josephine L., and Mr. Chancellor Goold Levison (32 maps, 1,087 periodicals, 12 engravings, 3 charts, box of manuscripts)	330	2,870	Trujillo. Presidente Constitucional del Estado	1	1
Grubb, Rev. N. B.	1		Université de Louvain Bibliothèque Vajiranana National Library	8	
			Van Rensselaer, Mrs. Schuyler, and Miss Anna Murray Vail (9 clippings, 73 letters, 86 photos and snapshots, 148 postcards, 5 posters, 3 menus)	1	
			Van Wyck, Frederick	2	39
			Venezuela. Ministerio de Relaciones Exteriores	2	2
			Vincent, Rev. Boyd	1	
			Ward, Artemas	1	
			Wells, Gabriel		2
			Zevin, Israel	5	3

PUBLICATIONS OF THE NEW YORK PUBLIC LIBRARY

(Now in Print)

HISTORY AND GUIDES

	PRICE
History of The New York Public Library, by H. M. Lydenberg. 1923	\$2.00
Handbook of The New York Public Library	.25
Facts for the Public	.05
Central Building Guide	.05
Questions About Your Library (General Information about the Library)	Free
For Sightseers. Central Building	Free

PERIODICALS

Annual Report of The New York Public Library. (A limited number are given free upon request.)

Bulletin of The New York Public Library. Published monthly. Chiefly devoted to the Reference Department. Bibliography, news of the Library, reprints of manuscripts, descriptions of new accessions. \$1.00 a year; current single numbers for 10 cents. Back numbers at advanced rates.

Branch Library Book News. A selected list of new additions to the Circulation Department, with other lists and articles. Published monthly, except in July and August. For sale at the Branches and at the Inquiry Desk. 2 cents a copy; 25 cents a year, postpaid.

New Technical Books. A selected list of books on industrial arts and engineering, recently added to the Library. Published quarterly. 25 cents a year, postpaid.

Municipal Reference Library Notes. Published weekly except during July and August, for circulation among the officials and employees of the City of New York. Price: \$2.00 a year; 5 cents a copy. Apply at Room 512, Municipal Building.

LIST OF BOOKS IN THE LIBRARY RELATING TO VARIOUS TOPICS, TEXTS PRINTED FROM MANUSCRIPTS OWNED BY THE LIBRARY, ETC.

REFERENCE DEPARTMENT

	PRICE		PRICE
Almanacs, A list of New York, 1694-1850. 1921	1.00	Avery Collection, Handbook of — Supplement: Additions of Prints, 1901-1920. 1921	.15
American Inter-oceanic Canals. A list of references. 1916	.30	Avesta and Romani, by Albert Thomas Sinclair. 1916	.05
American-Romani Vocabulary, by Albert Thomas Sinclair. 1915.	.05	Beadle Collection of Dime Novels. 1922	.50
Armenia and the Armenians. A list of references. 1919	.30	Beaumarchais, Editions of, in New York City. 1925	.15
Article of Faith, An, by Hiller C. Wellman. 1919.	.05	Berlin and the Prussian Court in 1798. From a ms. journal of Thomas Boylston Adams. 1916	.15
Assyria and Babylonia. A list of references. 1918	.45	Billings, Dr. John Shaw, Memorial Meeting in honor of the late. 1913	.10
Astor Library, Catalogue of the. 8 volumes. Sewed. Per volume	5.00	British Genealogy and Local History, List of works relating to. 1910	1.15
Automobile Tires. A list of references. 1923	.10	Chiaroscuro Prints, by Frank Weitenkampf. 1916	.05
Avery Collection, Handbook of. 1901. 84 p.	.50		

	PRICE		PRICE
City Planning and Allied Topics, Select list of works relating to. 1913 . . .	.15	Historical Printing Club, Publications of the. (List and prices furnished upon application.) . . .	
Color Photography. 1924 . . .	.75	Historical Prints and Early Views of American Cities. Catalogue of Exhibition. 1917 . . .	.05
Columbus. Letter of Columbus on the discovery of America. Facsimile of the pictorial edition, with a new and literal translation, and a complete reprint of the four oldest Latin editions. 1892. Cloth . . .	.50	Holcroft, Thomas, A Bibliography of. By Elbridge Colby. 1922 . . .	.60
Commencement Addresses by Stephen H. Olin and Carl B. Roden. 1924 . . .	.10	Holt, John — Printer and Postmaster. 1920 . . .	.10
The Compensations, by Asa Don Dickinson. 1922 . . .	.05	Hudson, Henry, The Hudson River, Robert Fulton and Steam Navigation, List of prints, books, manuscripts, etc., relating to. 1909 . . .	.30
Constitutions and Constitutional Law, List of books and articles on. 1904 . . .	.40	The Illustrated Book, by Frank Weitenskampf. 1919 . . .	.05
County Government, Including County Publications. References to material. 1915 . . .	.15	Illustrated Books of the Past Four Centuries. A record of the exhibition, 1919. 1920 . . .	.15
Cruise of the U. S. Brig <i>Argus</i> in 1813. Journal of Surgeon James Inderwick. 1917 . . .	.10	Inventory of the Rensselaerswyck Manuscripts. 1924 . . .	.25
Dehydrated Foods. A list. 1917 . . .	.05	Isle de Bourbon (Réunion) Documents, 1701-1710. Printed from the original manuscript in the Library. 1909 . . .	.20
Diplomatic History of the European War. A list of references. 1917 . . .	.10	Japanese-American Relations. A list of works. 1921 . . .	.40
Does New York Know New York? Its Library, for Instance, by Edward J. O'Brien. 1919 . . .	Free	Jesuit-Huron Relation of 1648-1649 — A hitherto unknown edition of. By V. H. Paltsits. 1923 . . .	.05
Druids and Druidism. A list of references. 1920 . . .	.05	Journalism. A bibliography. 1924 . . .	2.00
Early American Poetry, 1610 to 1820. A list of works. 1917 . . .	.20	Joys of Librarianship, by Arthur E. Bostwick. 1918 . . .	.05
Echo-Device in Literature. By Elbridge Colby. 1920 . . .	.25	Kennan Collection. By Abraham Yarmolinsky. 1921 . . .	.10
Egypt, Ancient. Sources of Information. 1925 . . .	2.75	Latin-American Periodicals Current in the Reference Department. 1920 . . .	.05
Ermet Collection of Mss., Prints, etc., Catalogue of. Sheets. 1900 . . .	5.00	Letters of American Clergymen, 1711 to 1860. 1917 . . .	.05
Fatboating on the Yellowstone, 1877. By Fred G. Bond. 1925 . . .	.25	Letters of American Physicians and Surgeons. 1919 . . .	.05
Folk Music of the Western Hemisphere. 1925 . . .	.50	The Librarian Himself, by H. L. Koopman. 1916 . . .	.05
Foreign Plays in English. A list of translations. 1920 . . .	.80	Librarian as a Unifier, by Andrew Keogh. 1915 . . .	.05
Geology, Mineralogy and Palæontology of New Jersey, List of works on. 1916 . . .	.15	Library Tonic, by George Parker Winship. 1917 . . .	.05
Gypsies in Carniola and Carinthia, by Albert Thomas Sinclair. 1917 . . .	.05	Library's Print Room, by Frank Weitenskampf. 1915 . . .	Free
Gypsies of Monastir, by Rev. Lewis Bond. 1917 . . .	.05	Lycanthropy. A list of works. 1920 . . .	.05
Hand - Spinning and Hand - Weaving. A list of references. 1922 . . .	.15	The Manuscript Division, by Victor Hugo Paltsits. 1915 . . .	.15
Heritage of the Modern Printer, by Margaret B. Stillwell. 1916 . . .	.05		

	PRICE		PRICE
Minimum Wage. A preliminary list of selected references. 1913 . . .	.10	Small Library about a Great City. 1923	Free
Mountaineering. Selected list. 1916 . . .	.05	The Soul of the Library, by J. I. Wyer. 1923	.05
Music Publishers in New York City before 1850. A directory. 1917 . . .	.10	Spalding Baseball Collection. 1922 . . .	.20
Nationalization of Coal Mines. 1920 . . .	.10	Spencer Collection of Modern Book Bindings. 1914	.15
Naval Architecture and Shipbuilding. A list of references. 1919 . . .	.20	Stauffer Print Collection, by Charles Allen Munn. 1916	.05
The New York Public Library and the Business Man. 1923	Free	Storage Batteries. A list of references, 1900-1915. 1915	.15
Newspapers and Official Gazettes, Checklist of. 1915	1.85	Submarines. A list of references. 1918 . . .	.35
Numismatics. List of works. 1914 . . .	.65	Superstructures, by W. N. C. Carlton. 1918	.05
Old Prints in the Prints Division. 1918 . . .	.05	Thirty-six Books. 1921	Free
Oxy-Acetylene Welding. List. 1914 . . .	.15	Tilden, S. J. Letters and Literary Memorials, edited by John Bigelow. 2 v. 1908	6.00
Pageants in Great Britain and the United States. A list of references. 1916	.15	Tilden, S. J. Writings and Speeches, edited by John Bigelow. 2 v. 1885	6.00
Paintings, Catalogue of, in the picture galleries of the Library. 1912 . . .	.10	Timothy Dexter and His "Pickle for the Knowing Ones." 1922	.15
"Parnassus" Tapestry in the Library, by George Leland Hunter. 1915 . . .	.05	To Nebraska in '57. A Diary of Erastus F. Beadle. 1923	2.00
Persia, List of works relating to. 1915 . . .	.50	Torpedoes. A list of references. 1917 . . .	.30
The Photostat in Reference Work. 1925	.15	War Memorials. A list. 1919	.05
The Pitcairn Bible. 1924	.15	War Taxation, 1914-1917. A list of references. 1917	.05
A Poe Manuscript. By T. O. Mabbott. 1923	.10	Washington Eulogies. A checklist. 1916	.25
Prints: Recent Additions to the Print Collection. 1923	.05	Washington's Note Book. Selections from a newly discovered manuscript, edited by Victor Hugo Paltsits. 1920	.05
Prints and their Production: Supplement. 1917	.05	Water Supply of the City of New York, Exhibition illustrating the history of, from 1639 to 1917. 1917	Free
Rembrandt, Exhibition of Etchings by. 1917	Free	What's the Matter with the Public Library, by E. L. Pearson. 1922	Free
Robinson Locke Dramatic Collection. 1925	.10	Why They Came to the Library. 1920	Free
Romani and Dard, by George F. Black. 1916	.05	Winthrop, Theodore, Bibliographical notes on, by Elbridge Colby. 1917 . . .	.05
Russian, other Slavonic and Baltic Periodicals, A list of. 1916	.15	Winthrop Books, Plates of the, by Elbridge Colby. 1918	.05
Schoolroom Decoration. A list of references. 1917	.05		
Scientific Management. A list of references. 1917	.25		
Scotland. A list of works. 1916	3.00		
Shakespeareana, Catalogue of Exhibition of, compiled by Henrietta C. Bartlett. 1916	1.00		

MUNICIPAL REFERENCE LIBRARY

Publications to be obtained at the Municipal Reference Library, Room 512, Municipal Building.

	PRICE
Guide Posts on the Road to Health; A list of books	.10
Teaching Citizenship via the Movies. A survey of civic motion pictures	.10
Visualizing Citizenship	.15
What to Read on New York City Government. A list of references	.05

CIRCULATION DEPARTMENT

Publications to be obtained at any Branch Library, or from the Chief of the Circulation Department,
476 Fifth Avenue. Publications given free unless otherwise stated.

Branch Library Book News. *See* Periodicals.

LISTS OF BOOKS FOR ADULTS

Altman Collection

Books of Interest to Women Voters

Catalogue of Books for the Blind in Revised Braille. Grades One, Two and Three. November, 1921; Supplements, December, 1922, January, 1925

Catalogue of Books for the Blind in Revised Braille. Grade One-and-a-Half. November, 1921; Supplements, October, 1924, May, 1925.

Catalogue of Books for the Blind in the Moon type. November, 1921; Supplements, December, 1922, October, 1924

Catalogue of Music Scores in the Braille Type. July, 1922; Supplement, September, 1923

Christmas Exhibit

Current Periodicals and Newspapers on File at the Branches

Fairy Tales for Grown-up Readers

List of Piano Music

Military Training

"The New York of the Novelists"

Old-Fashioned Novels

Plays of Thirteen Countries

Poetry of the Supernatural

Polish Book List

Sailor's Yarns. 2 cents

Stories of Romance and Imagination

Stories of the Sea. 5 cents

Supplement to the Catalogue of Music for the Blind. Music Scores in the American Braille and New York Point Types

Wanderers and Vagabonds

List in Embossed Type:

Catalogue of Books for the Blind —
New York Point edition, January, 1921.
10 cents

LISTS FOR CHILDREN

Favorite Stories of the Library Reading Clubs

Journeys to Foreign Lands

LISTS FOR ADULTS AND CHILDREN

New York City and the Development of Trade

Sea and Shore

The Shakespearian Festival

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BUILDINGS AND BRANCHES

CENTRAL BUILDING, 476 Fifth Avenue, contains general administrative offices of the whole system, all Divisions of the Reference Department, and the Central Circulation Branch, Central Children's Room, Library for the Blind, and the Extension Division.

MUNICIPAL REFERENCE BRANCH, Room 512, Municipal Building. (Free for reference.)

CIRCULATION BRANCHES

MANHATTAN

33 East Broadway. (Chatham Square.)	103 West 135th Street.
192 East Broadway. (Seward Park.)	503 West 145th Street. (Hamilton Grange.)
61 Rivington Street.	1000 St. Nicholas Avenue. Cor. 160th Street. (Washington Heights.)
388 E. Houston St. (Hamilton Fish Park.)	535 West 179th Street. (Fort Washington.)
66 Leroy Street. (Hudson Park.)	190 Sherman Ave. (Inwood Sub-branch.)
135 Second Avenue. Near Eighth Street. (Ottendorfer.)	
331 East 10th Street. (Tompkins Square.)	
251 West 13th Street. (Jackson Square.)	
228 East 23rd Street. (Epiphany.)	
209 West 23rd Street. (Muhlenberg.)	
303 West 36th Street. (St. Gabriel's Park.)	
457 West 40th Street.	
123 East 50th Street. (Cathedral.)	
742 Tenth Avenue. Near 51st Street. (Columbus.)	
121 East 58th Street.	
328 East 67th Street.	
190 Amsterdam Avenue. Near 69th Street. (Riverside.)	
1465 Avenue A. Near 78th St. (Webster.)	
222 East 79th Street. (Yorkville.)	
444 Amsterdam Avenue. Near 81st Street. (St. Agnes.)	
112 East 96th Street.	
206 West 100th Street. (Bloomingdale.)	
174 East 100th Street. (Aguilar.)	
203 West 115th Street.	
9 West 124th Street. (Harlem Library.)	
224 East 125th Street.	
Room 108a, Columbia University Library. (Columbia Sub-branch.)	
518 West 125th Street. (George Bruce.)	

THE BRONX

321 East 140th Street. (Mott Haven.)
761 East 160th Street. (Woodstock.)
910 Morris Avenue. Corner 162nd Street. (Melrose.)
78 West 168th Street. (High Bridge.)
610 East 169th Street. (Morrisania.)
1866 Washington Avenue. Cor. 176th Street. (Tremont.)
1741 Wallace Ave. (Van Nest Sub-branch.)
2556 Bainbridge Avenue. (Fordham.)
3041 Kingsbridge Avenue. Near 230th Street. (Kingsbridge.)
3917 White Plains Road. Cor. 219th Street. (Williamsbridge Sub-branch.)
325 City Island Avenue. (City Island Sub-branch.)

RICHMOND

5 Central Avenue, Tompkinsville, P. O. (St. George.)
75 Bennett Street. (Port Richmond.)
85 State Street. (West New Brighton Sub-branch.)
132 Canal Street. (Stapleton.)
7430 Amboy Road. (Tottenville.)